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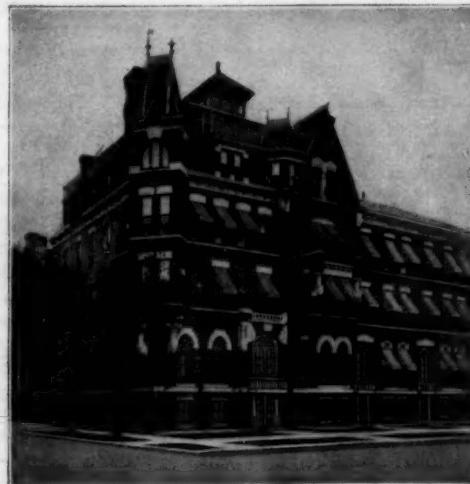
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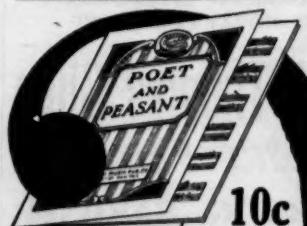
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# KINDLER

## GOUDON'S LYRIC "MIREILLE" HAS TUNEFUL REVIVAL AT THE METROPOLITAN

Artistic Production of Slightly Antiquated Work—  
Affords New Roles for Barrientos and  
Hackett in Which Both Score  
Strikingly

A gently melodious, facile, but somewhat faded work is Gounod's "Mireille," with its pastoral atmosphere, its pictures of peasant life, love and poetry, and its old fashioned use of solos, ensembles and massed chorus projections, much in the "Faust" style. In fact, one expected very frequently that the music would lead directly into some of the tunes from "Faust," so strikingly in evidence were the familiar Gounod melodic and harmonic earmarks. At any rate, there is much to please the ear in "Mireille," even though to modern and perhaps oversophisticated ears the score is a bit too simple to serve as adequate operatic stimulant. Its revival at this time is not out of place as an interesting example from a musical period that has historical significance, but it is to be doubted whether "Mireille" will stir the community deeply or whether the piece will achieve even a 1919-20 place in the Metropolitan repertoire.

The story of "Mireille" is negligible. She loves a humble lad named Vincent. Mireille's rich papa, Ramon, favors for his son-in-law a sturdy bull-tamer named Ourrias. When papa and Ourrias discover that Mireille has sworn to love and wed Vincent there is a big concerted second act finale, expressive of rage, love and despair, scattered over different parts of the stage. Early in the third act Ourrias picks a fight with Vincent and belabors him with a large bull taming implement that is a cross between a trident and a pitchfork. In the middle of the act Vincent recovers. At the end of the act Mireille, having travelled for miles seeking Vincent, finds him, but has suffered a sunstroke en route and appears to be dying until papa Ramon relents and says to Vincent, "Take her, she is yours." Mireille is cured at once and everything ends happily and in plenty of time to enable the liberal Metropolitan management to add "Petrushka" to the program, so as to make a welcome double bill.

The scenery of this revival, designed and painted by Victor Maurel, is atmospheric and happily not too impressionistic. He has caught the spirit of peaceful rural France very admirably.

Maria Barrientos, slim, youthful in appearance and delicately lyrical in vocal quality, has a very good part in Mireille, for it allows her to set off all the graces of her singing art and gives her not only many lovely sustained bits of melody, but also affords frequent openings for the display of the acknowledged Barrientos facility and charm in coloratura presentation. The famous waltz song was the most brilliant of the merely pyrotechnical moments, but it had delightful artistic appeal as well. The first act was Mme. Barrientos' best, as a whole. She gave real pleasure to lovers of finically adjusted song, always reliable, correct and in exquisite taste.

Charles Hackett, the Vincent, was an engaging figure, filling the eye with a picture of vibrant, joyous youth, never overacting and keeping the presentment within refined limits that satisfied the art sense and intrigued the imagination. The Hackett voice and style adapted themselves to the French musical manner, diction and coloring as readily as they had mastered the Italian school. Very sweet, agreeable and thoroughly smooth and fluent are the Hackett tenor tones; in fact he has one of the best purely lyric organs heard here for years. In stylistic knowl-

(Continued on page 30.)

## LA SCALA BALANCE SHEET

The operatic season recently ended at the famous La Scala, Milan, under the direction of the "Sifal" (Italian Society of Lyric Artists), closed with a credit balance of over 273,000 lire, which would amount to nearly \$55,000 at before-the-war exchange. This balance of course was due to the fact that there was a subsidy of 98,000 lire from the city of Milan, 100,000 lire from the boxholders, and a further guarantee of 362,800 lire made up by subscription. The box office turned in nearly 729,000 lire, and another 21,000 came from other sources. The total receipts, including guarantees, were 1,310,683 lire, and the total expenses 1,037,310 lire. The balance was divided as follows: To the Sifal, whose members took part this season on a co-operative basis, 207,700 lire; fund for mutilated and invalided soldiers, Milan section, 33,300 lire; war orphans, 16,659 lire; orphan infants of Milan, a like sum. The principal artistic director of the season, representing the Sifal, was the baritone, Mario Sammarco.

One of the best known Italian impresarios (presumably Walter Mocchi, the former La Scala impresario) made

the municipality an offer for the coming Easter season, but this was rejected, as a plan is under way to put the house for the next three years under the direction of a syndicate made up of the municipality, the boxholders, and guarantors. Arrangements to this effect are still in process.

## NEW AMERICAN OPERAS AT THE METROPOLITAN

Premières of "The Legend" and "The Temple Dancer" on March 12—Cadyman's "Shanewis" to Be Revived

General Manager Gatti-Casazza of the Metropolitan Opera Company announces for Wednesday evening, March 12, the première of the two new American one act operas which he promised to produce this season—the last of the series of "novelties and revivals" scheduled in his preliminary prospectus. With them he will give Charles W. Cadyman's "Shanewis," produced at the Metropolitan Opera House last year, presenting in one evening an American "tritych," corresponding with the Puccini triple bill. First will come "The Legend," a tragic episode of Russian border life, book by James Byrne and the music by Joseph Carl Breil, a Pittsburgh musician, whose reputation hitherto

## NEW AMERICAN SOPRANO WINS SIGNAL SUCCESS IN GIORDANO'S "FEDORA"

Dorothy Jardon Proves Her Artistic Mettle—Gunsbourg's "Le Vieil Aigle," Last Chicago Opera Novelty, Proves an Uninteresting Work

The music and story of Giordano's "Fedora" are familiar enough not to need extended discussion at this late date. The work is a strong and well knit drama, and the composer has supplied it with melodious, well contrasted, and occasionally exciting score. His manner is that of Puccini in the "Tosca" period. It is an effective and interesting manner. "Fedora" is good enough to merit three or four hearings each season.

The real event of the performance at the Lexington on February 25 was the début of Dorothy Jardon, who had been heralded quietly as another discovery of note from the ranks of comic opera and vaudeville. There was a distinct air of anticipation in the audience; a notably brilliant one, Caruso and Melba being among those in the boxes.

Miss Jardon, a tall blonde with striking face and figure, embodied the Russian princess pictorially in ideal fashion. Aside from her appearance, however, she suggested the Fedora character also in her bearing, gestures, and action. Haughty, imperious, commanding, revengeful, passionate, tender, remorseful, tragic—all these things is Sardou's fascinating heroine, and all these things was Dorothy Jardon in suggestion and potentiality. It should not be inferred that she mastered the histrionism without a hitch or tremor. She was nervous and she lost control partially now and then, but that merely made her general achievement the more human and likable. She revealed the grand manner without any question, and when through grand opera experience she finds the necessary delicate balance, she will take her place with our very significant singing tragediennes.

As to Miss Jardon's singing, the same criticism applies as to her acting. She has remarkably rich and plentiful vocal material. She understands its use and application and she revealed very little unfamiliarity with the art of adapting song to action and to emotional expression. In her spontaneous outgiving and eagerness to do justice to herself and to the music, she was led into somewhat stressful dynamics for a bit here and there, but as the greatest artists do the same thing every now and again, why point out such a lapse as a defect in a debutante? Miss Jardon's voice has in it color, quality, feeling, and body. She is in the proper guiding hands vocally, and being a prodigious student she will deepen and widen the breach she made last week in the wall between the American opera aspirant and glittering lyric success. Both for her own sake and for the cause of America in music, Miss Jardon's splendid work and her strikingly warm reception by the audience—she was recalled times without number—are sources of extreme gratification to the native supporter of grand opera.

Alessandro Dolci, as Loris, scored one of the greatest hits he has made here. He was in glorious voice—indeed he seems always to be so—and his second act aria was such a gem of tonal beauty and elegant phrasing that it had to be repeated.

In the role of Olga, Marguerite Namara added to the propulsive power of the performance. She was a sort of modernized Musetta, sprightly, mobile, pretty, sparkling, insolent. Her singing was done with a voice of surprising power and brilliancy. Its quality was velvety, her high tones had bell-like clarity and yet soft-

(Continued on page 31.)



PIETRO A. YON,

The renowned Italian organist and composer; winner of the first prize medal of the Academy of St. Cecilia, Rome, and a special prize medal from the Italian Minister of Public Instruction. At present he is the organist at St. Francis Xavier Church, New York, and is also touring throughout the country as soloist, meeting with brilliant success wherever he appears.

to is based on his popular songs and motion picture musical accompaniments. Next will come "The Temple Dancer," libretto by Jutta Bell-Ranske, an evocation of a picturesque incident in Hindoo life, the music by J. Adam Hugo, a musician whose home is in Bridgeport, Conn. "Shanewis" will conclude the evening.

The scenery for "The Legend" has been designed by Norman Bell Geddes and that of "The Temple Dancer" by James Fox. The Hindoo dance in the Hugo opera has been arranged by Rosina Galli. The stage direction is in charge of Richard Ordynski and the training of the chorus, of Giulio Setti. Roberto Moranzoni, who is rehearsing both operas, will direct the performance. The cast of the new operas will be as follows: "The Legend"—Carmelita, Rosa Ponselle; Marta, Kathleen Howard; Stephen, Paul Alt-house; Lorenzo, Louis d'Angelo. "The Temple Dancer"—Yoga, Carl Schlegel; The Temple Dancer, Florence Easton; The Temple Guard, Morgan Kingston.

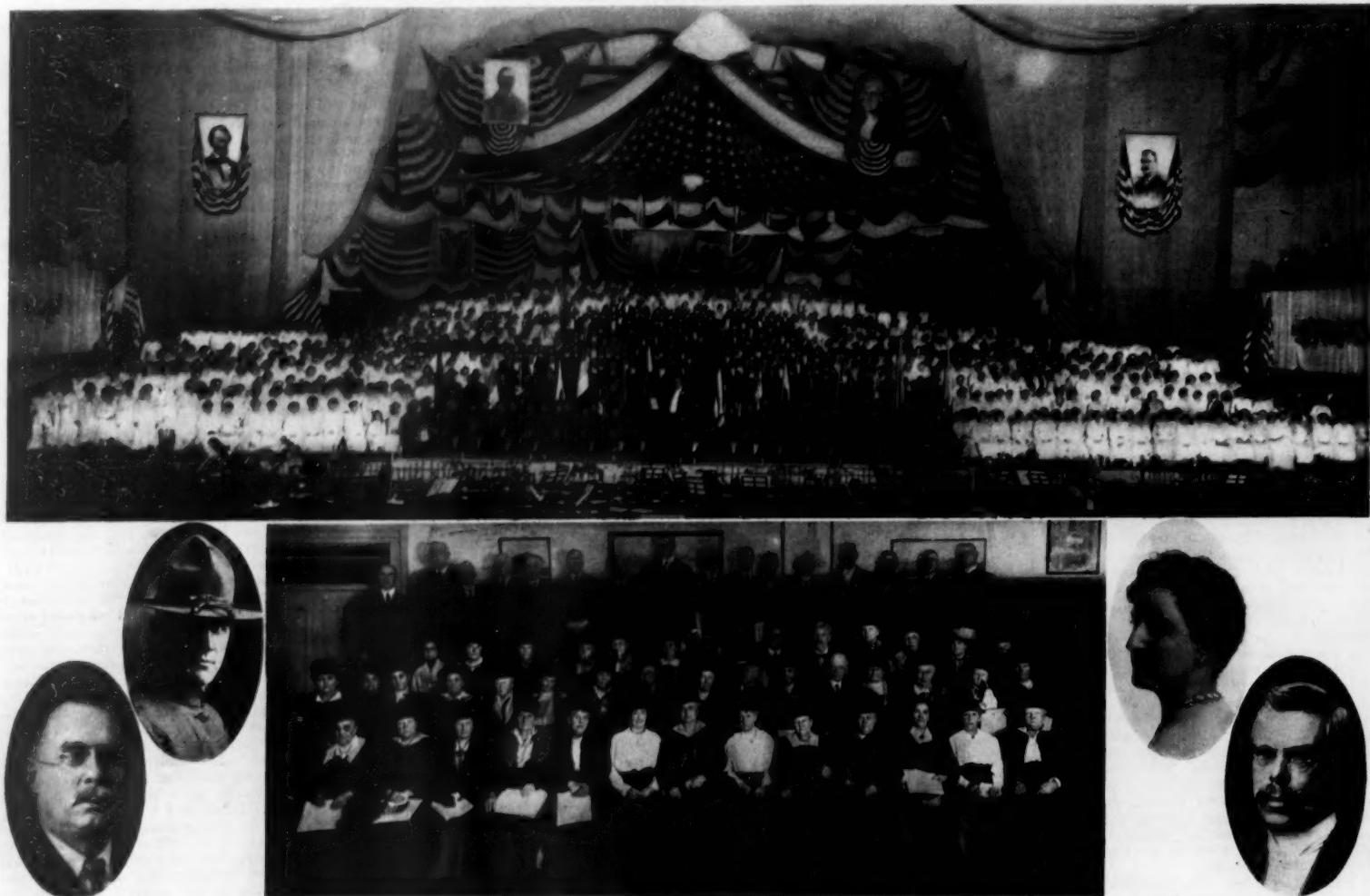
"Shanewis" will be sung by the same cast as last year including Sophie Braslau in the title role. Mmes. Howard, Sundelius, Arden, Marsh, Mellish and Beale and Messrs. Althouse, Chalmers, Bada, Audisio, Laurenti and Paltrinieri. Moranzoni will conduct.

## STATE TRIALS FOR N. F. M. C.

The third New York State contest in preparation for the Third Biennial National Contest of the National Federation of Music Clubs will be held in the music room of Frank Seymour Hastings' home, 15 West Fifth street, New York, the voice trials taking place on March 12, the violin trials on March 13, and the piano trials on March 14. All contestants must have been trained in America, although any young artist coming to America under ten years of age and receiving all subsequent training here is eligible. The winners in the state contest are entitled to compete again in the district contest, which will take place some time between March 1 and May 1, and the district winners then compete in the national contest which will be held at the biennial convention of the N. F. M. C., at Peterboro, N. H., June, 1919. The New York State Contest is in charge of J. Landseer MacKenzie, chairman, and any young professional artist wishing to take part in it can obtain full information as to the conditions and works to be prepared by writing to Miss MacKenzie at 291 Fifth avenue, New York City; telephone, Madison Square 3078.

## CARO ROMA'S "RING OUT, SWEET BELLS OF PEACE" A FEATURE OF BOSTON'S VICTORY CELEBRATION

Members of the "Peace Jubilee Chorus of 1869" Sing It at Two Day Event and Earn Ovation—Well Known Artists and Conductors Help to Make City's Home Coming Festival a Memorable Occasion



*Photo Don Seale.*

*Photo Marcus.*

*Photos by Gliner, Boston.*

ALF. HALLAM,  
Musical Director.

LIEUT. WM.  
GUSTAFSON, Jr.,  
Who sang the  
Jubilee song.

PARTICIPANTS IN THE HUGE INTERNATIONAL MUSIC FESTIVAL CHORUS AT THE PEACE JUBILEE HELD IN MECHANICS HALL, BOSTON, MASS., FEBRUARY 21 AND 22, 1919.

*Lower photograph shows the singers who took part in the Peace Jubilee Chorus of 1869 and also in the Festival Chorus of 1919.*

*Photo Bushnell.*

**WILLIAM H.  
GARDNER,**

Writer of the  
lyrics of "Ring  
Out, Sweet Bells  
of Peace."

Boston's Victory Celebration was expressed through a two days' International Music Festival in Mechanics' Hall on February 21 and 22, under the auspices of the Boston Chamber of Commerce and the Boston War Camp Community Service. A great home coming it was of "international song in honor of the soldiers and sailors of Boston and vicinity who have served their country in the late war with Germany." The plans, which had been under way for some time, resulted most brilliantly, making the event one that will long remain fresh in the minds of the spectators.

### Twenty Nations Represented

There were twenty nations represented, and besides the excellent artists who volunteered their services there was a chorus of 1,400 voices and an orchestra of seventy-five pieces, under the directorship of Alfred Hallam and his associate conductors.

The artists included Helen Stanley, Vera Curtis and Yvonne De Tréville, sopranos; Lieut. William Gustafson, Jr., bass; Aurore La Croix, pianist, and Maurice Dambois, cellist. The assisting conductors were Henry Hadley, Henry Gilbert, George Longy, George W. Chadwick, Frederic S. Converse, Percy Grainger and Wallace Goodrich.

### Friday's Program

The program of the first day, Friday, proved most interesting. The festival chorus, under Mr. Hallam, did very creditable work in programmed selections by Kremer, Verdi, Sullivan and Handel. The surprise, and perhaps biggest feature of the evening, came in the singing of Caro Roma's and William H. Gardner's remarkable song, "Ring Out, Sweet Bells of Peace," by sixty men and women who sang in the original chorus in 1869, and their stirring rendition of this great peace song won an ovation. Lieutenant Gustafson, Jr., sang exceedingly well the solo part.

The number was not to have been sung until the Saturday performance, but Mr. Hallam announced that it had been decided to feature it at every concert. This alone, if nothing else, spoke significantly for the merit of the song and its appealing tendencies. It is, moreover, doubtful if a new and timely song ever received such wide popularity and publicity or such an enthusiastic endorsement of its sentiments and its merits. As soon as the "old time" choristers had concluded their singing of Caro

Roma's and William H. Gardner's song, the entire chorus again took up the refrain.

Vera Curtis sang the "Un Bel Di" aria from "Madame Butterfly" and three short but effective songs, among which was Frederick W. Vanderpool's "Values." Maurice Dambois was heard in Boellmann's "Variations," and was well received by his appreciative listeners. Rose Zulalian, dramatic soprano, sang three songs, including Oley Speaks' "When the Boys Come Home."

### The Saturday Matinee

Helen Stanley, soprano, and Aurore La Croix, pianist, were the soloists of the matinee performance of the festival. Mme. Stanley first sang—and very beautifully—the Micaela aria from "Carmen" (Bizet) to orchestral accompaniment. Later, she achieved a notable success in Henry Hadley's "Friend of the World," which is dedicated to the memory of Theodore Roosevelt. In this number the singer was ably assisted by the chorus and orchestra.

Mr. Hadley won other honors when he conducted the orchestra in the rendition of his "Silhouettes" suite, another new and meritorious work. Miss La Croix gave a splendid interpretation of the Liszt E flat concerto, accompanied by the orchestra under Wallace Goodrich.

The chorus repeated its good singing in "Hail, Columbia," "Here Comes the Flag" (Chadwick), conducted by the composer, and "Peace With the Sword" (Mabel W. Daniels). George Longy conducted the final choral numbers—"Our Soldiers, Welcome Home" (Roeckel), and the "Soldiers' Chorus" from Gounod's "Faust." A number of considerable pleasure was the Saint-Saëns number, rendered in a fine manner by the Longy Club.

### Saturday Evening's Program

Yvonne De Tréville and Lieut. William Gustafson, Jr., were the soloists at the final concert. Miss De Tréville selected the "Bell Song" from "Lakmé" for her aria, and in it scored very successfully. Later she sang two Claude Warford numbers and a Gertrude Ross song. Lieutenant Gustafson, with the chorus, sang "Under the Stars and Stripes" (Converse), and the Caro Roma song, "Ring Out, Sweet Bells of Peace," which enjoyed its previous warm receptions. The bass has a good, powerful voice and received his share of the evening's applause.

The two composers of the evening ran a "neck to neck race." Henry Hadley conducted his "Angelus," from symphony No. 3, the prelude from act three of "Azora" and

"Harpie's Dance" from the "Atonement of Pan" suite, while Percy Grainger led the orchestra through his "Irish Tune from County Derry" and "Shepherd's Hey."

The entire production was staged under the personal direction of Alfred Hallam, and to him is due much credit for the excellent manner in which the two day "Welcome Home" festival was conducted.

### Philadelphia Orchestra at the Metropolitan

The Vacation Association, Inc., a prominent association of leading women in New York organized for the purpose of assisting wage workers in arranging their annual vacation, will sponsor their first concert since the United States became an active participant in the war on Tuesday evening, April 8, at the Metropolitan Opera House. The Philadelphia Orchestra, Leopold Stokowski, conductor, will appear at this time for the first evening performance in New York this season. The orchestra has been heard several times in New York this year, but always in the afternoon. Sergei Rachmaninoff, the Russian pianist-composer, will make his first appearance with the orchestra at this time, and Geraldine Farrar will have her first concert appearance of the season.

### New Yorkers to Hear Barstow Again

Vera Barstow, who gave her recital in New York recently, appeared in Worcester, Mass., in joint recital with Mrs. John Frederick Donnelley, on March 2. On March 4, she played for the Educational Alliance, New York City, and will return from a short Ohio tour to make her first orchestral appearance in New York on March 23.

### Mail Concert Offers Hempel and Ornstein

Frieda Hempel and Leo Ornstein are to be the soloists at the fifth Evening Mail home symphony concert in Carnegie Hall, Wednesday evening, March 12, with the Philharmonic Orchestra, Josef Stransky conducting.

### Heifetz's Final New York Recital April 6

Jascha Heifetz, the violinist, will give his last New York recital of the season in Carnegie Hall on Sunday afternoon, April 6.

## CONDUCTING from the INSIDE

The Experience of a Theatrical, Choral  
and Symphony Orchestra Conductor

By  
**CLARENCE  
LUCAS**

Every young musician considers himself a born conductor. It seems so easy to wave a wand in front of an orchestra and such a simple matter to beat time that he is sure he could do it to perfection and cover himself with glory while he stands before the public as the brain and motive power of the entire body of players.

He usually believes that the difficulty of becoming a conductor is in finding an opportunity to conduct. It rarely enters his head that good conductors are rare and greatly in demand. Perhaps I had better modify that statement by saying that certain types of men are rare and greatly in demand. Every now and then conductor of only moderate ability holds an important position through the influence of his personal admirers and the weight of another man's money. This kind of competition makes the pathway of the young conductor unduly hard. It ought not to exist, but as it is found in every country where orchestras and military bands are, the ambitious conductor must recognize it and get along as best he can.

If there was no such thing as the influence of wealthy friends, the natural born conductor would have a better chance to distinguish himself, but he would still have troubles to contend with. His difficulties are closely parallel to those of the actor. The best of actors has plenty of close observation and hard study to do without counting the competition of actors, and especially actresses who hold prominent positions on the stage by reason of the influence of wealthy friends.

### Born Conductors

The born conductor and the born actor are easily recognized. The born conductor may not be the best conductor from the composer's point of view, but he will have a certain kind of power in impressing an audience and dominating the performers in the orchestra. The born actor may not give the interpretation the dramatist desires, but he holds his audience and attracts the public into the theater.

If the young conductor finds fault with me for estimating an artist entirely by his power to draw money into the concert room, I reply that there is no sense in considering anything else. The conductor and the actor who do not draw the public into the hall and theater will be removed. They cannot exist unless they gain the support of the public, no matter whether they are artistic or not. Orchestral concerts and theatrical productions are very costly and must pay their way or disappear. Even those orchestral concerts which have to be guaranteed by financial backers must prove attractive or be abandoned.

The young conductor must recognize this personal magnetism, as it is conveniently called. Many a great man is devoid of it. The reader of biography will recall that William Shakespeare was a third rate actor, and Ludwig van Beethoven a third rate conductor. The young man who believes he understands music well enough to conduct must be warned, therefore, that first class musicianship will not prevent him from being an ignominious failure as a conductor. He must remember that the conductor is not the creating poet, but the reproducing actor. It is all very well to say that a conductor is poetic, emotional, full of expression, and so on. He may be as poetic as Chopin, as emotional as Schumann, as full of expression as Beethoven, and be a miserable conductor. Schumann had an orchestra for a time and learned from it a few much needed lessons in how to write for it, but he had no skill as a conductor. Those who, like myself, have heard Hans von Bülow conduct a Beethoven symphony and his own tiresome and worthless "Julius Caesar" overture at the self-same concert, will have no trouble in separating the two functions of composer and conductor. If an exceedingly great conductor could compose such mediocre music, why should not a great composer be a failure as a conductor? It is well, therefore, that the young man who is ambitious to conduct should find out as soon as possible whether he has or has not that power to sway others, that persuasive charm which makes certain actors popular heroes and matinee idols. A good musician who becomes conductor of a theater orchestra will be able to do satisfactory work without any special talent as a conductor. But no amount of musical skill and the genius of Beethoven combined will make a great conductor of the man who has not the necessary magnetism. Felix Mottl, the famous Austrian conductor of a decade or two ago, was asked how to learn conducting. He replied: "You take up the baton, and if you can conduct, you can. If you can't, you can't."

### Tricks of the Trade

The conductor must know the tricks of his trade, of course, and have enough experience to be certain of his powers. But no conductor has to go through the drudgery of a concert pianist. It is easier to conduct a concerto than to play one. Whether conductors agree with me or not is a matter of utter indifference. I am not asking for information on conducting, but giving it. I have had many years of experience as a conductor, first of school orchestras, then of amateur orchestras, later of choral societies of 350 voices, organ and orchestra in oratorio. I was conductor of the Westminster Orchestral Society, of London. I have conducted operas and musical plays in a dozen different London theaters, as well as in Manchester, Liverpool, Leeds, Glasgow, Edinburgh, Dublin, New York, Philadelphia, Washington, Baltimore, Chicago, Boston, St. Louis, Omaha, Kansas City, Minneapolis, North, South, East, West, a few cities more or less, everywhere. I had the qualifications supposed necessary. I could play a little on a dozen instruments and name by ear any note any instrument sounded. And yet I have ended up by giving all my time to a pen and never going near a theater. Frankly, I am unable to say whether I should be conductor or not. But, judging from my lack of interest in conducting and from the incessant demands from publishers for the

product of my pen, I conclude that I am not the born conductor the world is waiting for. I have had ample opportunity to become a great conductor with a waiting list of managers humbly offering me symphony orchestras with salaries beyond my financial experience to compute. Yet no manager ever approached me. I am evidently not among the elect. I am old enough to know that as a conductor I rank with those respectable operatic singers I so often used to watch from my conductor's seat. They knew all their notes, were reliable, thorough, in earnest. They came to me from time to time to ask why they failed to rouse the public. They begged of me to point out any flaws in their work and discover how they could get the seal of public approval on their performance. When I was younger I often wondered why one singer failed where another succeeded. Now I know. It is all in something apart from the art of the artist. The great actor must have it. The great singer and pianist and violinist must have it. A conductor cannot be great without it. Liszt had it; Chopin lacked it.

### An Epigram of Martial

Why talk any more about it, for it cannot be acquired. It is something to be felt but not to be described. The old Latin poet Martial wrote an epigram two thousand years ago to Sabidius, which is so brief that I will quote it:

*Non amo te, Sabidi, nec possum dicere quare:  
Hoc tantum possum dicere, non amo te.*

This epigram was put into English at Oxford University about the year 1675. Instead of Sabidius, the name of the Bishop of Oxford was used by the translator. Dr. John Fell died in 1686, but his name has been perpetuated in the translation of Martial's epigram:

*I do not love thee, Doctor Fell;  
The reason why, I cannot tell.*

This is exactly what every audience feels in the presence of the man who is not born to conduct. The actor who is not liked is a failure. The conductor is judged by the same standard. It matters not how great a musician he is. Presumably Dr. Fell was a pillar of the church and a man of learning in matters ecclesiastical. Perhaps it makes no difference whether a bishop is liked or not. I have had no experience in that profession. Sabidius was a Roman citizen who lived high and drank deep, but as Martial did not like him he has been held in ridicule for many centuries. Therefore, I repeat it again and again, the young man who wishes to become a conductor must bear in mind that he can no more become a great conductor than he can make himself a great composer, or a great poet, by study and experience alone.

Some of the most eminent of the world's musicians have been very irritating and unpleasant men to meet. It is whispered, in loud, stage whispers, too, that Wagner did not scatter sunshine, as the hymn book says, across the pathway of his friends. It is a fact that the London orchestra applauded when the fussy and nervous Wagner gave up the baton to Hans Richter at the rehearsals for the Wagner concerts in 1876. The players knew the born conductor. Let it be said in justice that the players likewise recognized the genius of the born composer, Wagner.

### Ability and Desire

Still, the young man who intends to become a conductor is not likely to be turned aside by anything I might write. It is so easy to believe that the ability to conduct goes along with the desire to conduct. The enthusiastic student flatters himself as a musician, though he believes it is harder to become rich than to desire to be rich. He will not thank me for saying that it is equally hard to be a great conductor. As a matter of fact, there are far more millionaires than great conductors. He will ask me what I know about his peculiar talents as a leader of men. I reply that I know nothing about him or about anything that is his. I am aware, however, that the student who feels the urge to conduct is not like the soul of which Byron wrote. He thought it strange that "that very fiery particle should let itself be crushed out by an article."

The conductor is held responsible for the welfare of the entire musical performance at the theater. That is a fact my father failed to recognize once upon a time many years ago when he went to a rehearsal with me. Said he: "My son, I wonder that you get any pay at all for doing practically nothing. I could wave a stick this way and that way as well as you do." I said to him that he could wag a stick as well as any one could, that he was a much better looking man than I was, that he could sit with more dignity in the conductor's chair, but that he would have some trouble in convincing the management and the players that he understood his work as a conductor. Then the rehearsal of the second act started. I heard a discord and stopped the orchestra. I turned to my father and asked him to state what the wrong note was. He had not heard any wrong note. Then I directed the first clarinet player to put a sharp in front of the C he had just played. He knew what I meant, of course, as we were playing from new manuscript and he was well aware his part was wrong. I knew his note must be C sharp in order to sound B natural on his transposing instrument in the chord of G major. After the rehearsal my father said: "I suppose there are tricks in every trade." I informed him then that I was the fourth conductor to direct that particular musical play and that the managers were apparently satisfied with me because they told me I always got the tempi exactly the same in certain ensembles and dances with many changes.

### The Conductor-Contortionist

These insignificant incidents are not worth publishing except to show that the public can have very little conception of what the ordinary theater conductor's work is. The waving of the baton at the performance should only be a hint to the performers to play as they were directed to play at the rehearsals. The better the conductor is the less display he makes in public, as a rule. Of course

there are display conductors whose gyrations and contortions are part of the show. Of them I have nothing to say.

The general public is usually much impressed with the feats of memory of certain conductors. No doubt, some of the great conductors have wonderful memories. Now and then one of them is able to write out the score from memory. In my opinion, however, the memory of a conductor is far less remarkable than it appears to be. I have traveled with musical companies playing seven different pieces during the season and never found it necessary to carry any music with me. At the beginning of my career I doubted my ability to remember an opera all the way through because I found that I could not sit down and go through the work when alone. But at the actual performance it is never necessary to remember more than a chord or two, or a measure, ahead. The orchestra is continually giving the conductor his cue. How easy it would be for an actor to have to remember only the next word and have some one else read the lines. There are many hearers at every symphony concert who could remember what the next chord and melodic phrase should be if the orchestra suddenly stopped playing in the middle of a familiar symphony. It takes a little experience for the conductor to rely on the orchestra for his cues, but when once he has gained confidence in himself he will not be bothered with a printed page in front of him.

### On the Giving of Cues

The conductor who has never experienced the result can hardly imagine the difference in the character of the tone and decision of the rhythm produced by a player who gets a direct look from the conductor just when he is about to play. The life and sparkle commanding conductor can put into his players by the power of a directing glance is not known at all to the man who thinks that he could wag that stick as well as the conductor. The men know from the conductor's eye whether or not he is master of the situation. The ignorant man in the concert hall who believes he could beat time as well as the conductor does not know that the experienced orchestral players would detect his lack of musical authority at once. The players know the real conductor as easily as a fencer knows a real swordsman at once when he stands before him and looks into his eye.

I remember an account given me by an English orchestral player some twenty years ago. He said the orchestra had been rehearsing all morning for festival concerts in London, and all the men were jaded. They played through several new works under the direction of various conductors, and they did their work in that perfunctory sort of way so familiar at rehearsals in general. They had begun to put away their instruments when the managing director of the concerts told the men that one of the young foreign conductors, who was to make his first appearance in England, was anxious to try over certain passages of the well known work he was to conduct. The men had taken it for granted that they would not be asked to rehearse so familiar a score. They took their seats with ill concealed resentment. The young conductor lifted the baton and "we took notice," as my friend said. "Then we sat up. Then we got interested and excited, and full of enthusiasm, and oh, how we played! We wouldn't stop when he got over the passage, but we went through to the end. And then we all stood up and applauded." That was a good record for a tired orchestra, was it not? The wonder will be understood when I say that the young foreign conductor was Arthur Nikisch.

### About Arthur Nikisch

Everybody knows that Nikisch is an excellent musician and a brilliant pianist. And the world knows he is a born conductor. Probably the part which has cost Nikisch the least trouble is the ability to lead men. He worked hard to learn the secrets of composition, but he has given the world no musical message. He practised for years to be a pianist and then gave up the instrument. He was born to conduct.

I can no more tell what that power is than I could understand one of my teachers when I was a boy at school. He came to the school with high honors from Oxford, and was no doubt well trained. But he had no control at all over us boys. We made enough noise to disturb the classes in the adjoining rooms and we openly addressed our Oxford teacher as Nellie. Then the assistant head master would enter the room and instantly the noise subsided into a deathly silence. Our punishments were meted out to us in a bland and quiet way, but we knew that the assistant head master's orders were synonymous with the flats of fate. Nellie was not a born conductor. The other man carried authority with him. It made no difference how he spoke.

I do not know that these rambling records of mine will do any good, but at any rate they are personal and original and not mere journalism copied out of a book. I am going to quote from a book, however, and a book which has influenced the minds of men for three centuries. The passage I select is taken from Bacon's "Advancement of Learning":

We see the dignity of the commandment is according to the dignity of the commanded. To have commandment over beasts, as herdsmen have, is a thing contemptible. To have commandment over children, as schoolmasters have, is a matter of small honor. To have commandment over galley slaves is a disparagement rather than an honor.

I may assert, therefore, that to conduct a collection of miserable musicians earning a mere pittance in a small theater is not much better than the herdsman's job. To conduct an amateur society is to do good, perhaps, but is no better than teaching children. To be a dictator and rule a subsidized orchestra by reason of the power to dismiss a player and leave him without employment "is a disparagement rather than an honor."

To conduct like the really great conductors who inspire the players and delight the multitude is the only praiseworthy way to rule. "And therefore," continues Bacon, "it was ever holden that honors in free monarchies and commonwealths had a sweetness more than in tyrannies, because the commandment extendeth more over the wills of men, and not only over their deeds and services."

Let the young man try his hand at conducting, if he so desires. But let him study to discover if the players are willing to follow him or only follow him to earn their salaries. The man who can sway the wills and emotions

(Continued on page 47.)

# "MELODY IS THE SOUL OF MUSIC," SAYS VICTOR HERBERT

"I REMEMBER when I was solo cellist with Edward Strauss," said Victor Herbert, "it was the regular duty of an old chap who played at the first desk of the second violins to rosin the bow for Edward; that is, to pretend to rosin the bow, for the great Johann himself was the only one of the family who was a real violinist. Edward used to go through all the motions, but very little noise did that bow produce, for the old chap had his instructions. One evening this man was sick. A young player new to the orchestra sat in his place. Edward came out, bowed to the applause which greeted him and then handed his violin to the new man for the usual stage business to be gone through with. He was an earnest, conscientious young man and he certainly got more dramatic effect out of rosin the bow than his older colleague had. The overture finished, the new man handed the violin back to Edward with a bow, for the first waltz was next on the program, and, as was the custom of the Straussses, Edward was to lead, playing the violin. He struck an attitude with bow poised; he raised his head; he nodded and he swept his bow across the strings with a picturesque gesture. Alas—the new young man hadn't been told! There was some very real rosin on that bow and—the introduction to the waltz began with the softest of pianissimos—Edward's unexpected squawk set both orchestra and audience into a roar of laughter."

A lot of people will be surprised to know that Victor Herbert played in Vienna under Edward Strauss, for knowing him only as composer and conductor they do not realize that he was a solo cellist of the very first rank. Indeed, it would be almost easier to name the places where Victor Herbert hasn't played than to enumerate those where he has. For instance, he was once solo cellist of the court orchestra at Stuttgart, in which city he received most of his musical education. It would take a longer article than the present one can be to give even a slight description of his various activities. Leaving all his work on the other side of the Atlantic (his long concert tours there, etc.) out of consideration, he has done more in America, since he came here, than almost any other two or three musicians together. He was soloist of the Thomas and Seidl orchestras—to mention only two well known ones—and assistant conductor in both of them. He was solo cellist of the Metropolitan Opera Orchestra. He succeeded the famous Patrick Sarsfield Gilmore as conductor of New York's Twenty-second Regiment Band. He conducted the Pittsburgh Symphony Orchestra for six years. He has had his own orchestra in New York ever since 1904, playing in the metropolis or through the country. When the Cincinnati Orchestra lost its conductor in favor of the Federal authorities last spring it was Victor Herbert who was called to direct the organization for several months—and a great success he made out there. And only a few days ago, called to Chicago to direct a pair of concerts of Frederick Stock's splendid orchestra, he attracted the largest audiences of the season.

#### Soundproof Rooms

There could hardly be more contrast between two men than Victor Herbert, the genial, and Thomas Carlyle, the dour; yet both of them found the need of a soundproof room in the house, and it was in this room, way up at the top of Mr. Herbert's delightful home in the heart of the Riverside Drive district, that we were chatting. The walls are crowded with souvenirs of his long and varied career—photographs, medals, loving cups, everything conceivable, including a new commission as a Lieutenant of Engineers, of which he is very proud. We interrupted him as he was working on some arrangements of "The Velvet Lady," the latest of his long, long string of light opera successes which have included such joy producing, ear tickling units as "The Wizard of the Nile," "The Serenade," "The Fortune Teller," "Babes in Toyland," "Mlle. Modiste," "The Red Mill," "Princess Pat" and "Eileen," to name only the best remembered of them. Chairs were brought and soon the conversation turned to what is probably his best known single number, "Kiss Me Again," from "Mlle. Modiste," the song that Fritzi Scheff made famous in America and that returned the compliment for Miss Scheff.

"I well recall how 'Kiss Me Again' was written. You remember I used to have an orchestra of fifty men every summer up at the Grand Union Hotel in Saratoga. Mr. Blossom, the librettist, was staying there to work with me on 'Mlle. Modiste.' We talked it over and agreed that there must be some single strong number to run all through the work as the principal motif—something catchy, yet

**Most Prolific and Successful American Writer of Tunes Chats About Music and Musicians in General—His Career as Cello Virtuoso, Conductor and Composer—How 'Kiss Me Again' Was Dreamed—Edward Strauss and a Bit of Rosin**

something strong, emotional and compelling. Such a tune doesn't come on five minutes' notice and I kept plugging at it in my mind for two weeks or more. Tune after tune turned up, but none was the one I wanted. Then one night I went to bed rather more tired than usual and I was drowsing off, like the Jolly Young Waterman in the song, 'drifting along thinking of nothing at all,' when all of a sudden those first measures jumped into my head and I jumped out of bed to put them down. The whole tune was finished as fast as I could write it down."

sage of genuine interest. There is no artifice about any of them—no deliberate striving for effect.

#### Wagner, Creator of Tunes

"Take Wagner himself—Wagner, creator of tunes. What has made the whole world acknowledge him in so comparatively short a time as one of the greatest musical geniuses of all ages? His tunes and nothing else. I'll venture to say that if he had written nothing but his tunes as separate numbers—if he had never evolved all those elaborate theories which even his genius could not exhaust musically; if he had never written volume after volume in elaboration and support of them; if he had never prepared a single libretto for himself—he would still occupy the great place in music which he does. Of course you will answer that had he propounded the music to illustrate his theories, maybe so; but I still believe that it is only the 'Tannhäuser' overture, the "Magic Fire" music, the prelude to "Die Meistersinger," the "Prize Song," etc., that have made Wagner the universally admired genius. In other words, he lives through his tunes.

"Please don't, however, get the impression that I am a reactionary. Far from it. I know and appreciate what there is in modern music; some of it is delightful, the product of men who have put down real thought, who have had something to say and have said it in an original, effective way. But every one of these new men who has arrived anywhere has done so through melody—not necessarily the old fashioned, square cut, two-four tunes, but melodies of new style. As long as Debussy worked with the charming original melodies of his earlier period he was delightful; when he came to the point where he neglected them and took to working only with formulas, not bothering about ideas, he lost all interest for me and for most of us, I think."

"And you, Mr. Herbert?"

"Well, I hope to keep right on making tunes for a good many years to come," said the genial composer, rising to say farewell to his visitors.

In the corner stood two beautiful cellos, fine instruments, reminders of his days as a soloist.  
"Do you still play?"

#### Cellos and Pinochle

"Perhaps once a week, for my own amusement, just to keep my fingers in. It's just like golf, or chess, or pinochle—you've got to keep at it steadily or you get out of form."

"Well," said one of us, "that must be your receipt for turning our good tunes, too—keeping everlasting at it. It's pretty nearly a quarter of a century since I whistled my first Herbert tune and they tell me that 'Love and Life,' out of 'The Velvet Lady,' is just as whistly as any of them, though I haven't heard it yet."

Mr. Herbert laughed. "There are various ways of reaching a man's heart, they say," he remarked. "One is through his stomach; another, and still better one to my way of thinking, is through his whistle."

And if that is true Mr. Herbert must have reached a good many hearts in the course of his career.

H. O. O.

VICTOR HERBERT.



Photo by White.

"You know it has an unusually long compass for an operetta number and when I showed it to Fritzi Scheff she said: 'What do you think you're writing? Grand opera?' 'No,' said I, 'but that's what you're singing, my dear, and well you can do it.'

"Do you know, 'Kiss Me Again' is still selling steadily as a separate number, which only proves that the world is a large one."

"Well," said one of us, "it may be it proves that; but it also proves that 'Kiss Me Again' is a fine tune."

"I'm glad you used the word 'tune,'" said Mr. Herbert. "Tune is the good old word for melody and according to my way of thinking melody is the soul of music. And the melody has got to be supported by appropriate harmony. Why is it that the so-called first movement of the 'Moonlight' sonata of Beethoven is better known and liked by the great mass of people than anything else of his? Because it is a free, true, heart-felt melodious outpouring such as rarely came from that intellectual giant, whose works, magnificent as they are, appeal more often to the musician than to the laity. Look at the Rubinstein's melody in F. Look at the Mendelssohn 'Spring Song.' Look at the Rachmaninoff prelude. Why have they scored such phenomenal successes? Because, hackneyed as they are, and wearisome today to us who have heard them to repletion, each and all had a plain, simple message to deliver, a mes-

#### Noted Singers Use Vanderpool's Songs

Frederick W. Vanderpool, the composer of "Values," "I Did Not Know," "My Little Sun Flower," etc., is having much success with his songs. Among the well known singers who are using his compositions is Arthur Hackett, tenor. At a concert given under the auspices of the Manchester Federation of Women's Clubs, at Manchester, N. H., last November, Mr. Hackett won distinctive success through his rendition of Mr. Vanderpool's "Ye Moanin' Mountains." He repeated this number when he appeared on December 12 as soloist at the first concert of the season given by the Chicago Mendelssohn Club, Harrison M. Wild, conductor; at a concert in Beverly, Mass., on January 22, and one at the Amateur Musicians' Club of Springfield, Ill., on January 27.

Christine Langenan, the well known dramatic soprano, has found a favorite in "My Little Sun Flower," which she is using on almost all of her programs. She used it to particular advantage at a concert given at Buxton College, Buxton, Ohio, on January 17, and George Reimherr, tenor, who has used so many of the Vanderpool compositions at his concerts and recitals, programmed Mr. Vanderpool's "I Did Not Know" at his second New York recital at the Provincetown Playhouse, New York, on Sunday afternoon, March 2. Cecil Fanning used two of this composer's songs—"I Did Not Know" and "Values"—at his recital in Columbus, Ohio, on Washington's Birthday.

# Mayo Wadler



*"America's Own Violinist"*

**"As a violinist he stands midway between Jascha Heifetz and Toscha Seidel."**—*N. Y. HERALD*, Feb. 13.

**"Large audience early bombarded the hall's doors."**  
—*N. Y. EVE. SUN*, Feb. 13.

**"Mayo Wadler fills Carnegie. Eminent violinist in most successful recital."**—*N. Y. TELEGRAPH*, Feb. 13.

## IN CARNEGIE HALL RECITAL

### N. Y. AMERICAN—

*"Mayo Wadler, the distinguished violinist, is one of the most gifted among native violinists. His interpretations appealed because of their sincere musicianliness and broad artistic grasp."*

### N. Y. HERALD—

*"Remarkable program splendidly played by Mayo Wadler. There was a large audience and many encores."*

### N. Y. EVE. JOURNAL—

*"Wadler gives excellent recital in Carnegie Hall that further adds to his reputation as an artist. He is a master of a fine pure violin tone. His audience applauded his playing enthusiastically."*

### N. Y. EVE. POST—

*"His tone is warm and round and his playing of harmonics a delight to the ear. My keenest enjoyment came when Mr. Wadler played four perfect little songs by Cecil Burleigh. 'The Ghost Story' brought back the sweet shivers that all kids experience at a certain age under the romantic setting of an attic, with a stolen candle set in a corner for atmosphere. His 'Fairyland' was a peep on tiptoe into a land of gossamer-clad children, where one held one's breath lest the vision disappear. And 'The Bees' hummed their way to the flowers, swarmed from their hives, migrated, and set up their buzzing housekeeping again. It was strange to hear Mr. Wadler turn from this to play an 'Indian Snake Dance,' which made me look up to see if he wasn't actually dancing on his toes."*

### N. Y. EVE. MAIL—

*"Played exceedingly well. Mayo Wadler has a fine singing tone and plenty of technique."*

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## NEW DEVELOPMENTS AT THE BUSH CONSERVATORY

Well Known Institution an Important Factor in the Musical Development of the American Music Student—Tremendous Growth Necessitates New Buildings—Prominent Musicians on Faculty

One of those interesting developments in the musical life of America in the last year has been the notable growth of the Bush Conservatory in Chicago, long since established as an institution of national prominence. President Kenneth M. Bradley has long been known as one of the forceful men in the educational world—a man of original ideas and strong personality. The gradual and steady growth of the Bush Conservatory and its constantly expanding scale of activities have proved the value of his leadership.

## Larger Quarters Necessary

In September of last year, the conservatory moved to a six story structure on the corner of Dearborn and Chestnut streets, with the expectation that these quarters would prove adequate for some time to come. However, so great has been the growth of the conservatory during the present season, notwithstanding adverse conditions due to the war, that the present headquarters is no longer adequate, and another new structure is planned to meet the needs of the school. The architects are already at work upon plans for a new building, which will include additional studio space, a large recital hall seating about 800 people and containing a large organ, and two smaller recital halls and organ practice rooms. Every equipment necessary to the modern school of music will be included in the new conservatory addition.

## Out of Town Students Provided For

Under the contemplated plans the present six story structure will be devoted entirely to the dormitory for young women out of town students, with an additional building for a dormitory for men. Bush Conservatory has been the leader in its section of the country in providing adequate living facilities for its out of town students. President Bradley has long recognized the need for a dormitory in connection with the conservatory proper, and has been the leader in meeting this obvious demand, which most large conservatories ignore.

## Faculty Composed of Prominent Teachers

Second only in interest to the progressive developments in Bush Conservatory equipment is the remarkable group of artists who are associated on the faculty. President Bradley has gathered together a number of artists of international reputation, and has strengthened, as well, all grades of work carried on throughout the school. He has thus avoided the characteristic of many American schools of music of either being top-heavy with a few artist-teachers and no foundation work, or with a faculty of many teachers of mediocre artistic achievement.

Prominent among the many noted artists on the faculty who have been associated with the institution for a number of years is Edgar Nelson, the well known accompanist and conductor—he is associate director of the conservatory in addition to his many other duties. Another artist-teacher is Charles W. Clark, the American baritone; he has proven to be as successful a teacher as he is a concert artist and his interpretation classes are a feature of conservatory life. Julie Rive-King, the pianist, whose name is a household word in musical circles, has taught at the institution for a number of years. Herbert Miller, the well known baritone, has also been a prominent figure in the conservatory activities; his success as a teacher is conspicuous.

Among the other teachers who have been associated with the conservatory for a number of years are Justine Wegener, Edgar A. Brazelton, Bertha Beaman, William Nordin, Rowland E. Leach, Earl Victor Prahl, Grace Walter and Eva J. Shapiro.

President Bradley has made notable additions to the faculty this season in the various departments. Richard Czerwonky, the eminent violinist, has been engaged as the director of the violin department. Mr. Czerwonky is well known throughout the United States both as soloist and as composer, and he is considered a big addition to the musical circles of Chicago. Louise Dotti, the soprano and operatic coach, is a notable addition to the voice department. Moses Boguslawski, the well known pianist, has also joined the force of artist-teachers at the conservatory.

Hardy Williamson, the English tenor, is a new mem-

ber of the faculty this season, as is Clarence Nixon, Ethel Marley, Ebba Sundstrom, Theodora Troendle, Emil Larson and others. The dean of women, Anna L. Beebe, is a person of genuine culture and refinement, who has traveled widely and is keenly interested in the welfare of the young women under her charge.

There are student recitals given every Saturday afternoon throughout the season, at which the pupils are given the opportunity of public appearance.

## Prepared "to Equip the Pupil for a Life Work"

These are some of the features of the musical activities and aspects of educational opportunities at Bush Conservatory which make it a dominating influence in the musical life of America. It is the type of the modern school of music, fully alive to the need of meeting every requirement of the student and in which the ambition of President Bradley "to equip the pupil for a life work" is being more and more fully realized.

PHILADELPHIA ORCHESTRA  
HEARD WITH MENDELSSOHN  
CHOIR IN TORONTO

H. A. Fricker Directs Huge Chorus in Notable Program—Stokowski Proves Master Orchestral Leader—Large Audience Hears Speech of Dr. Dann

Toronto, Can., February 24, 1919.

The outstanding musical events during the season in Toronto were the concerts by the noted Mendelssohn Choir, originated and brought to a high state of perfection by Dr. A. S. Vogt, and now directed by H. A. Fricker, a distinguished English conductor and musician, who came here last season as successor to Dr. Vogt. The chief works given by the choir, which was again assisted by the Philadelphia Orchestra, Leopold Stokowski, conductor, were "Hymn of Thanksgiving," by Sir George Martin; "Hiawatha's Wedding Feast," by Coleridge-Taylor; motet for double choir, by Peter Cornelius; symphonic ode, "War and Peace," by Sir C. H. H. Parry; the sea song, "The Arethusa," by Shield; "Songs of the Fleet," by Stanford, with other numbers by Sir Edward Elgar, Palmgren, C. V. Stanford, Wilby and Rachmaninoff. The singing of the choir, which, by the way, was splendidly balanced with voices of refreshing and flexible character, was superb and far better than the performance of a year ago. Climaxes of elemental grandeur were reached and sustained with unfaltering power, and these huge tone masses were shaded down so gradually and spun so fine, so faintly murmuring and pure, as to reflect most highly upon the singers and their gifted conductor. Mr. Fricker is a temperamental and ardent leader, and his interpretations reveal imagination and musical greatness. The "Hiawatha" music was presented in an alluring way. The work itself abounds in the most fanciful and picturesque passages, graceful melodies and enchanting harmonies, and the blend of voices and instruments was certainly full of beauty and ecstatic charm. The beautiful tenor solo, "Onaway, Awake, Beloved," was admirably sung by Charles Hart, who possesses a light voice of pure lyric quality, which he uses with refinement and skill; Mr. Hart also sang the tenor solo in Parry's ode, "War and Peace." The magnificent body of players forming the Philadelphia Orchestra repeated its great successes of last year, and Stokowski conducted like an Apollo. In addition to combined works for choir and orchestra, Mr. Stokowski and his men were heard in Liszt's symphonic poem, "Les Preludes"; Saint-Saëns' symphonic poem, op. 51, and Stanford's "Irish" rhapsody in D minor. Saturday afternoon's concert was given over entirely to the orchestra, its chief numbers being Beethoven's immortal fifth and Gliere's symphonic poem, "The Sea." The symphony was given a masterly performance, if one excepts a noticeable roughness at times in the brass section, doubtless due to temperature conditions. But the nobility and grandeur of Stokowski's interpretation will not soon be forgotten—it was simply glorious. Although the poem by Gliere was remarkable for its

descriptive and sometimes sullen character, and the two pieces by Debussy, "Clouds" and "Festivals," were delightful in their fanciful impressions and subtle suggestions, the large audience enjoyed the symphony infinitely more, and the applause was furious and long sustained. These concerts were practically sold out, the huge Massey Hall being filled to the limit.

## Large Assemblage Hears Dr. Hallis Dann's Address

A notable function and banquet, with an important address following by Dr. Hallis Dann, of Cornell University, took place on Thursday evening, February 21, at the King Edward Hotel, when musical men of our two Eastern provinces, Ontario and Quebec, including the best known of Toronto musicians, attended. The gist of the address and discussion which followed was that the study of music should begin in the public schools, first by teaching rudiments of music, sight singing and in forming children's choruses, when works, part songs, etc., of suitable character would be studied and produced during the season. Dr. Dann, who is a singularly earnest and forceful speaker, related what has been and is being done in the United States in developing a taste for music, and in other countries as well, and his utterances were warmly applauded and approved by his musical auditors. I have long since been of the opinion that more time should be given to music in the schools, that pupils should be encouraged to study some instrument, and the one selected be included among the subjects he has to learn and be on the curriculum, so the pupil would not think he was working overtime when preparing his music lesson. Were this plan followed we would soon have a better and more interested musical public and be scores of miles ahead.

## Noted Artists to Be Heard

We are soon to have a trio of big solo artists from New York, namely, Mischa Levitzki, on March 3; Josef Hofmann on March 18, and Heifetz on March 27. These three distinguished and worthy artists are being brought here by I. E. Suckling, one time manager of Massey Hall, and a well known impresario and concert manager. Mr. Suckling never links up with inferior artists; he engages only the best, and his entering the concert field again will be joyful news to many.

W. O. F.

## Arthur Shattuck Given Key to Memphis

The Teachers' Association of Memphis, Tenn., gave a tea for Arthur Shattuck after his recital in that city on February 15, and as a further tribute to the pianist, presented him with a replica of the key to the city, through O. K. Houck, one of the staunch music patrons of Memphis. Mr. Shattuck was greeted by a large and enthusiastic audience, and the recital is designated by a leading critic as "epoch-making in the musical growth of the city." The pianist's recital was one in a series of concerts given under the splendid management of Mrs. Jason Walker.

## Knecht Resumes Waldorf-Astoria Concerts

After recovering from a long illness, Joseph Knecht, conductor of the Waldorf-Astoria orchestra, has resumed his activities. The Sunday night concerts, which have become an institution, will take place as in the past. American compositions will be featured by the enlarged orchestra and special programs of works by well known composers will be presented.

## Six Italian Operas Presented at Y. M. C. A.

Clement Burbank Shaw, assisted by Madge Gould, pianist, is giving six Italian operas at the East Side branch of the Y. M. C. A. February 24, March 3, March 10, March 17, March 24, March 31. The six different operas are, in the order of the dates, "Norma," "Aida," "La Gioconda," "Traviata," "Tosca," and "Lucia." The program will begin at eight-thirty and admission is free.

## Middle Western Musicians Visiting New York

Among the out of town musical visitors to New York last week were Adella Prentiss Hughes, the well known manager, of Cleveland, Ohio; Minnie Tracey, the Cincinnati vocal pedagogue; Nikolai Sokoloff, conductor of the Cleveland Orchestra, and Bertha Baur, head of the Cincinnati Conservatory of Music.

## Hempel to Give East Orange, N. J., Recital

Frieda Hempel, the popular soprano, will give a recital in the East Orange High School, East Orange, N. J., on Tuesday evening, March 25.

## CAROLINE CURTISS

YOUNGEST AMERICAN ARTIST-SOPRANO, Debut Recital, Aeolian Hall, Tuesday Afternoon, March 25. Management: R. E. JOHNSTON, 1451 Broadway, New York City

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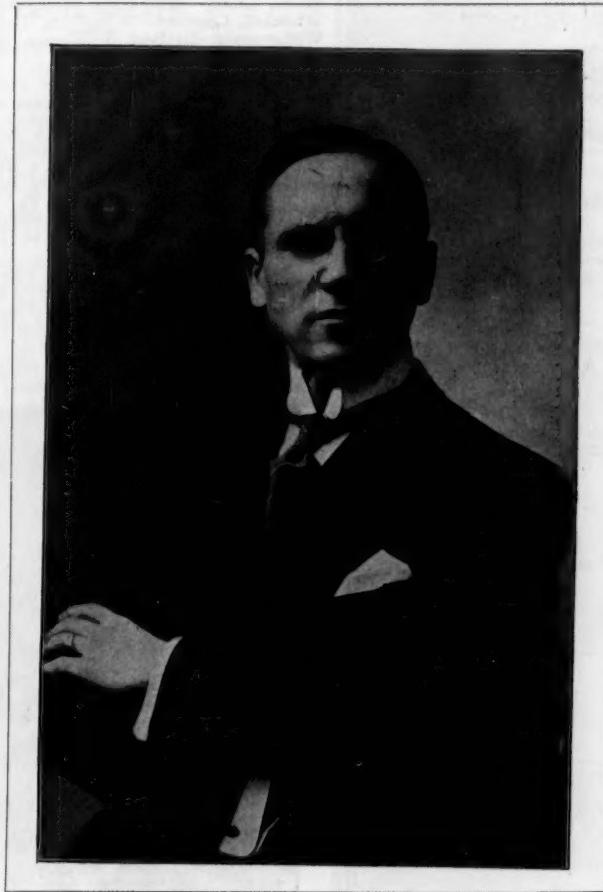
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**Rosa Raisa Fully Recovered**

Rosa Raisa, who has fully recovered from her recent illness, will start at once on her operatic work. Mme. Raisa has asked the *MUSICAL COURIER* to express her regrets to the New York public, who appreciated her so much last year, for her unavoidable absence due to an operation for appendicitis.

Mme. Raisa has been engaged by Cleofonte Campanini for several seasons and will be heard on tour with that



**ROSA RAISA,**  
*The phenomenal Gioconda.*

association next fall in "Aida." It might not be impossible that she will be heard even this season in a repertory with the Chicago Opera Association in Pittsburgh and Detroit.

**Salvatore Perciavalle Gives Recital**

Serious study under August Fraemke during the past five years resulted in the giving of a piano recital by Salvatore Perciavalle at College Hall, February 21. This was his first public recital, and the manner in which he played works by Beethoven, Chopin, MacDowell, Debussy, Rachmaninoff, Grieg, Paderewski and Liszt, all from memory, deserves the highest commendation. Exceptionally good work was registered, and applause, loud and

long, followed his playing. It is evident Mr. Perciavalle works hard and has talent, resulting in exceptionally enjoyable playing.

Adalbert Ostendorff and Martha Mahlenbrock, pupils at the New York College of Music, will each give a solo recital in the near future.

**Marie Sidenius Zendt in New York**

The popular Chicago soprano, Marie Sidenius Zendt, has been in New York for some time, where she has been singing for the War Community Service at different base hospitals with great success, besides substituting on very short notice at Penitentiary Temple. She also appeared at a vesper sacred concert at Rye, N. Y., recently, singing "Gallia," by Gounod, and Spohr's "God's World." On February 23, she sang at the Church of the Divine Paternity. Mme. Zendt is well prepared to do this as she is familiar with the oratorios and church music. She was the soprano soloist at the Kenwood Evangelical Church in Chicago for eight years.

Mme. Zendt has just been engaged as one of the soloists at the May Festival in Hays, Kan., and has also been engaged at the American Festival at Lockport, N. Y., in September.

**Lazaro Going with Bracale**

Hipolito Lazaro, the Spanish tenor of the Metropolitan, will appear with the Bracale Opera Company during the summer months. At the close of the current season he will sail for Cuba accompanied by Mrs. Lazaro. A Spaniard himself, Mr. Lazaro is a great favorite with the audiences of Latin America. His contract calls for appearances in Cuba, Porto Rico, Venezuela and Peru. Before he leaves, however, he will fill several important concert engagements in this country. On March 11, Mr. Lazaro will be heard in concert in Washington, D. C. With only one opera performance during the last week, he has been devoting his time to making new phonograph records for the Columbia Phonograph Company. One of these will be Cadman's "At Dawning," sung in English.

**Masson's Boston Recital Date Changed**

Greta Masson's Boston recital will take place on April 12 instead of March 29 as originally planned. The soprano has arranged a very interesting program, which will include a group of John Densmore's songs, accompanied by the composer, and a recent Hadley song, "Make Me a Song."

Miss Masson was scheduled to sing with the Flonzales Quartet for the Modern Music Club on February 23, and she will be heard in a recital at Stamford, Conn., on March 19. She is also considering a series of recitals "intimes" here in New York when she will feature an "all American" program for one.

**Christie to Appear with Orchestra March 9**

Winfred Christie, the well known pianist, will be the soloist with the Symphony Society of New York, at Aeolian Hall, on Sunday afternoon, March 9.

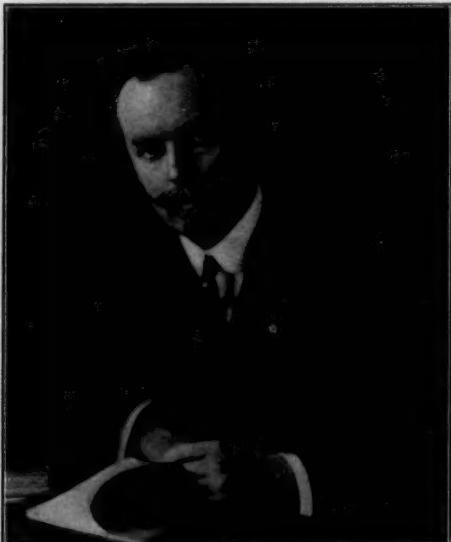
**WHERE THEY ARE TO BE**

- Alcock, Merle—Fitchburg, Mass., May 9.
- Baker, Elsie—Fitchburg, Mass., May 9.
- Breskin, Elias—Kansas City, Mo., May 5; St. Paul, Minn., May 8; Chicago, Ill., May 11; Milwaukee, Wis., May 13; Canton, Ohio, May 15; Buffalo, N. Y., April 7; Nashville, Tenn., April 29.
- Ellerman, Amy—Youngstown, Ohio, March 30.
- Foerster, Elsa—Philadelphia, Pa., March 16.
- Galli-Curci, Amelita—Wichita, Kan., April 12.
- Garrison, Mabel—Altoona, Pa., March 10.
- Gauthier, Eva—Buffalo, N. Y., April 5.
- Heifetz, Jascha—Cleveland, Ohio, March 25.
- Hempel, Frieda—East Orange, N. J., March 25.
- Hinkle, Florence—Fitchburg, Mass., May 9.
- Hofmann, Josef—Montreal, Canada, March 16.
- Hunt, Florence Mulford—Orange, N. J., March 8.
- Jamieson, Margaret—Newark, N. J., March 18.
- Janacopoulos, Vera—Hartford, Conn., March 27.
- Kasner String Quartet—Orange, N. J., March 8.
- Lashanska, Hulda—Waterbury, Conn., March 21.
- Lazara, Hipolito—Waterbury, Conn., March 21.
- Levitzki, Mischa—Chicago, Ill., March 7 and 8.
- Lindquist, Albert—Fitchburg, Mass., May 9.
- Macbeth, Florence—Des Moines, Iowa, March 11; Milwaukee, Wis., March 13.
- Miller, Reed—Minneapolis, Minn., March 30; Winnipeg, Canada, April 5.
- Miura, Tamaki—Pittsburgh, Pa., March 11; Toledo, Ohio, March 13; Detroit, Mich., March 18.
- Morgan, Nina—Reading, Pa., March 6; Kalamazoo, Mich., March 11; Scranton, Pa., March 19.
- Murphy, Lambert—Fitchburg, Mass., May 9.
- Quine, John—Portland, Me., March 13.
- Rappold, Marie—Denver, Col., March 13.
- Roberts, Emma—Cleveland, Ohio, March 11.
- Samaroff, Olga—Syracuse, N. Y., March 7.
- Schumann-Heink, Ernestine—Detroit, Mich., March 6; Buffalo, N. Y., March 11.
- Silber, Sidney—Milwaukee, March 6, 7 and 8.
- Whitehill, Clarence—Waterbury, Conn., April 8.
- Witherspoon, Herbert—Fitchburg, Mass., May 9.

**Schneider Conducts Concert of Treble Clef**

Karl Schneider, the well known director of the Treble Clef conducted the chorus through an interesting program at a concert given before a large audience in the ballroom of the Bellevue Stratford Hotel in Philadelphia, on Wednesday evening, February 19. This popular ladies' society maintained an excellent tonal balance throughout its numbers, which were rendered at all times in an artistic and entertaining manner.

The program was opened by a fine rendition of Bruno Huhn's "Destiny" and was followed by "Our Boat Doth Glide," Miriam Capon, of Philadelphia, which was splendidly sung and received much favorable comment. The composition is well written and adapted to chorus work. Additional numbers on the program included "Elfin Dance," Markus Koch; barcarolle, Herman; "The Call," Andrews;



**KARL SCHNEIDER.**

"Indian Summer," Hopkins, and a vigorous, though lively, rendition of "The Sweet of the Year," Mary Turner Salter. Mr. Schneider conducted the chorus in a way which at once displayed his unusual musicianship and splendid intellectual grasp of the spiritual and esthetic values of the compositions offered.

J. Helfinstein Mason was heard to particular advantage in "Sons Les Pieds d'une Femme," Gounod, and also in the aria "Il Lacerato Spirto," from "Simon Boccanegra," Verdi. Lewis Clark Hammann, the well known artist, also appeared on the program in the Mendelssohn "Hunting Song," the Chopin D flat prelude and the A flat waltz of Moszkowski. He offered the numbers with his usual finesse and excellence of artistry.

**Marguerite Ringo Continually Active**

On the afternoons of February 12 and 13 Marguerite Ringo was the soloist at the Boosters' Club, Lockport, N. Y., while on the evening of the 12th she appeared at the Lafayette Hotel, Buffalo, at the affair given by the Gowanus Club. During the month of February she has been singing at the services held in the Brooklyn Temple Beth Israel, and on February 2 she participated in the "Elijah" performance at the Central Baptist Church.

# FERNANDO CARPI

**LYRIC TENOR**

METROPOLITAN OPERA COMPANY  
CHICAGO OPERA ASSOCIATION

## MAKES A SENSATIONAL DEBUT IN RECITAL

Enchants Capacity Audience With His Artistic Interpretation

Acclaimed by Public and Press as Great Artist

Dignified Style—Masterful Diction—Exquisite Finish

Demonstrative Audience Compels Encores After Each Group

(*New York Herald*, February 18, 1919.)

### FERNANDO CARPI, OPERATIC TENOR, IN FIRST RECITAL

**Highly Polished Style and Careful Execution**

Fernando Carpi, who has been heard here in principal tenor roles with the Metropolitan and the Chicago Opera Companies, gave his first local recital last night in Aeolian Hall.

As a rule Italian tenors avoid this type of musical entertainment, but Mr. Carpi displayed talent in the difficult art of interpreting songs. To be sure, he was at his best in Italian songs, such as Pergolesi's "Nina" and Falconieri's "Vezzozette e care pupillate."

There is distinction to his highly polished style of singing. Every phrase is carefully considered and executed. A certain delicacy is to be found in his light work.

In addition to old Italian songs and a group of modern works of Calamani, Sibella and Buzzi-Pecchia, he presented groups of French and English compositions. Duparc's "Phidyle" and Debussy's "Romance" were done with sincerity, if not with all of the subtle suggestion which they require, but in a lighter vein Delibes' "Bonjour, Souzon" was charmingly presented.

In English he was heard in songs by Cyril Scott, Troland, Burleigh and Ronald.

A large audience heard his numbers with pleasure and demanded encores after each group.

(*New York Evening World*, February 18, 1919.)

Fernando Carpi, an Italian tenor, who has been heard at the Metropolitan Opera House and with the Chicago Opera Company, gave a recital at Aeolian Hall last night in which he disclosed unexpected qualities of voice and interpretation. Italian, French and English songs were on his program, all of which he exploited with artistic taste, lucid expression, and clear enunciation. The "Dream Song" from Massenet's "Manon" was the only operatic aria he offered. His selections ran from old Pergolesi to up to date Henry T. Burleigh, and he gave pleasure to an appreciative audience.

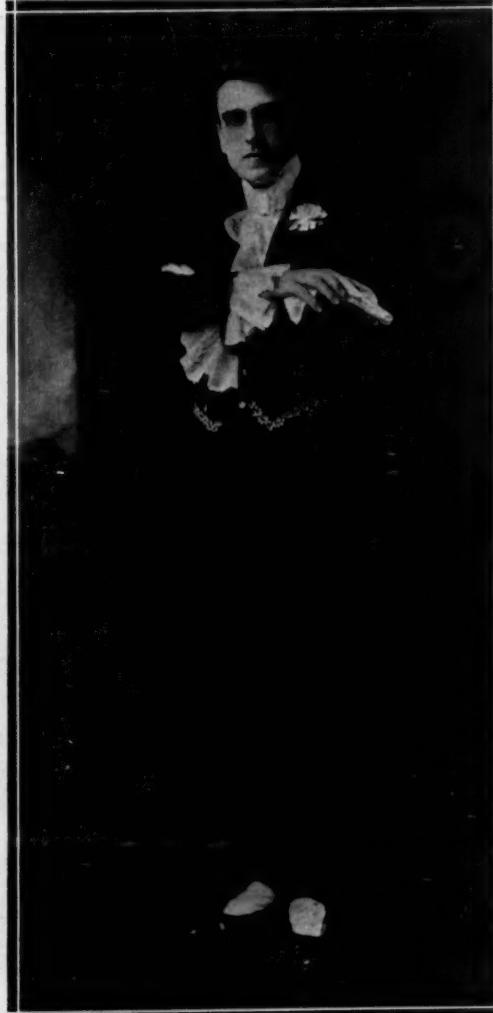
(*New York American*, February 18, 1919.)

### CARPI HAS STRIKING SUCCESS IN RECITAL

Fernando Carpi, leading tenor with the Metropolitan and Chicago Opera Companies, gave his first song recital in Aeolian Hall last night. His success was immediate and undeniable. It is rare, indeed, for a singer so closely associated with the traditions of the operatic stage to meet the greater exacting of a recital program with such artistry and thoroughness.

(*New York Evening Journal*, February 18, 1919.)

Fernando Carpi, a tenor formerly with the Metropolitan Opera and now with the Chicago company, but concerning whom there appears to be no animosity in the rival camps, had a recital in Aeolian Hall last evening. He sang a program chastely unadorned with operatic excerpts, save only Des Grieux's third act song from Massenet's "Manon." Evidently the singer had worked hard in preparing this list in French and English, as well as his native Italian, and the fruits of his labor seemed to impress his audience.



(*New York Evening Sun*, February 18, 1919.)

A more usual but none the less acceptable recital was that of Fernando Carpi, a tenor, who sang at the Metropolitan Opera House last year and who is still placarded as of that company even though he was an assistant to Mme. Galli-Curci in last week's "Barber of Seville" in rival quarters. Mr. Carpi had Aeolian Hall for the evening.

In so small a house it was only natural that his delicate virtues of voice, more notable for quality than quantity, should have a more favorable hearing than in opera. Indeed, his singing of old Italian composers, such as Pergolesi and Lotti, was near the art's zenith, and to his modern French works, too, he brought a lovely tone.

(*New York Times*, February 18, 1919.)

### FERNANDO CARPI SINGS

**Lyric Tenor Gives an Artistic Program at His First Recital**

Fernando Carpi, a lyric tenor who has appeared with both the Metropolitan and Chicago Opera companies, and whose father toured America with Patti, gave his first song recital last evening in Aeolian Hall. His artistic and musicianly program of Italian, French and English songs showed appreciation of a special and intimate art, which is more than could be said in the case of some of the most famous stars who have ventured afieid in concert.

Unless old airs of Pergolesi, Lotti and Falconieri had a remote origin on the dramatic stage, there was not an operatic piece in the lot, except the "Dream Song" from Massenet's "Manon." A light tenor voice, intelligently used, was heard to advantage in the small hall, and a final presentation of recent composers included not only Mr. Carpi's compatriots, Calamani, Sibella, Buzzi-Pecchia, but also Cyril Scott, Landon Ronald, Leila Troland and H. T. Burleigh.

(*New York Sun*, February 18, 1919.)

### TENOR CARPI GIVES RECITAL

**Varied Program Ends in Verdict of Meritorious**

Fernando Carpi, a tenor who was recently with the Metropolitan Opera Company for two seasons and is now with the Chicago Opera Company, gave his first local song recital last evening in Aeolian Hall. The program was of miscellaneous nature, taken from some fifteen composers. It included old Italian airs, modern French songs, Burleigh's "Swing Low, Sweet Chariot," and a song entitled "Ad una Fanciulla," by Calamani, which is dedicated to the recital giver.

Mr. Carpi's delivery of his list had many commendable features. He confined his work to the standards of manner set for recital performance. His style had dignity, taste and intelligence. His phrasing was good and his diction clear. The recital proved to be meritorious. Eric Zardo played good piano accompaniments.

(*New York Tribune*, February 18, 1919.)

Fernando Carpi, who for two years was a member of the Metropolitan Opera Company, gave a song recital last night at Aeolian Hall. Though Mr. Carpi's training has been chiefly operatic, he showed at once a marked feeling for his new venture, and proved that should he devote himself to the more intricate art he ought to make a place for himself in the recital field. His voice is light in timbre, his use of it is skilful, his taste just and his feeling sincere.

He sang the opening group of old Italian songs, especially Pergolesi's "Nina" and Falconieri's "Vezzozette e care pupillate," with rare sense of style, and gave for an encore "Caro mio ben." In the French group he was no less satisfactory. His feeling of the Gallic school was indeed unusual for an Italian, above all for an Italian operatic artist. Duparc's "Phidyle," Debussy's "Romance" and the "Rêve" from "Manon" he gave with exquisite finish. Indeed, it is not too much to say that Mr. Carpi was heard to better advantage in song recital than he ever was heard on the stage of the Metropolitan. A large audience was warm in its demonstrations of enthusiasm.

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## SPEAKER AT KANSAS STATE TEACHERS' CONVENTION FLAYS UNPatriotic MUSICIANS

### Support for Native Music Urged—Notable Addresses and Interesting Concerts

Emporia, Kan., February 15, 1919.

The Kansas State Music Teachers' Association met in convention at Emporia, Kan., February 12, 13 and 14. An opening concert was given by Mischa Levitzki, assisted by Anita Taylor, soprano. This concert was open to the members of the association without charge through the kindness of Mr. Beach, of the Emporia Normal and those in charge of the Normal Lecture Course. Mr. Levitzki proved to be one of the best pianists heard in the State for many a day. His program appealed to the visiting teachers on account of the fact that it was made up of a large number of familiar numbers. Mrs. Taylor is a former Emporia girl, and the audience was indeed pleased with her work.

#### The Piano Conference

At the piano conference, D. A. Muller, of Topeka, was chairman. Mr. Muller gave a talk upon various features of piano teaching, emphasizing particularly that the teaching should be planned along a definite schedule. Very interesting papers were also given by Otto Fischer on "The Mental Aspect of Piano Playing," Dorothy Ann Wood on "The Materials of Piano Teaching," Florence Rea on "Teaching Young Children." A general discussion followed each talk.

#### The Voice Conference

In the voice conference, Frank Power, of Wichita, was chairman. William B. Downing, of Lawrence, gave a talk on "The Ethics of Voice Teaching." He suggested that the all round voice teacher was a wonder; that specialization was really necessary, and that each one should recognize the fact of his limitations. He also spoke of the "dull pupil" problem and the matter of financial arrangement between the teacher and his patrons and the general public. In the talk after the close of this paper, Mr. Power suggested that if, in the profession in which you are working, you are not able to make a living, you had better get out and get into something else.

H. E. Malloy, of Hays, led in the discussion of "Can vocal teaching be standardized so as to correspond more closely to standardized piano teaching?" There was a difference of opinion in this matter among the various teachers present, but all went away from the conference with a general feeling that it might be worked out. Of course, it was understood by all that this plan could not apply to a genius, as he is above all rules.

#### The Choir

A general conference was called which E. C. Marshall, of Winfield, opened with a talk on "The Choir Director and the Church He Serves." He said that the church should spend more time in the betterment of its own music. Mr. Marshall also stated his own opinion in regard to revival hymns, and he is using them today "because of their value as inspirational music." This fact has been recognized particularly in the last few years, in regard to army music; sometimes music which was not of the highest grade being of very great benefit as an inspiration to the boys. He then gave the qualifications of a choir director. He must be a Christian, a church member; must be a student of church music; should not be in a church whose doctrines he cannot accept; should not make a concert hall of the church; should not sing all of the solos to the exclusion of other good singers, and should not coax singers from other choirs to enter his own choir, and should not compel his pupils who are members of another church to sing in his own choir.

#### The Organ

Followed Mrs. S. F. Cravens, organist of the First Christian Church, of Emporia, on "The Place of the Organ in the Music Life of the Community." Mrs. Cravens suggested that the organ could be made one of the means of giving the best in music to all of the people. One reason for the lack of appreciation of the better class of music is because of the lack of opportunity for the general public to hear it except at long intervals. In the discussion of

Mrs. Cravens' paper, it was brought out that by using the more popular numbers the organist might bring people to hear their recitals, and after getting them there, might include some of the "heavier" numbers until the public became more familiar with them.

#### "Musical Needs of Kansas"

Harold L. Butler, of Lawrence, spoke on the subject of "The Musical Needs of Kansas." He said we need more and better music in the schools, in the home, and in the community. In order to get this more and better music, we must have more and better teachers, performers, listeners and concerts. Along the line of better teachers, the opinion of the association in issuing State certificates was of some benefit, but it was felt by some that we should, if possible, get legislation, putting the music teachers' certification in the hands of a State board. The present condition keeps out talented men and women because of the standing of the music teacher. Mr. Butler felt that we should take action in regard to asking our Legislature for a law to take over this supervision of teachers.

In the discussion that followed, the fact was brought out that a number of the schools of the State were now offering extension courses in various musical subjects and that it would be possible for these teachers to get more preparation without attending any school or conservatory.

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### Soprano Metropolitan Opera Company

### Coast to Coast Tour— February, March and April

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#### Musical Appreciation

The first talk of the association in the afternoon of Thursday was a fine one by Doris Bugbey, on "The Teaching of Musical Appreciation." At the close of Miss Bugbey's paper, Katherine Kimmel, of Manhattan, gave a number of songs and scored a success.

Miss Kimmel was followed by Edith Witham, of Cherryvale, who discussed the problems of the private music teacher. Miss Witham has been a teacher in one of the smallest cities of Kansas for a number of years and showed that she had given the matter of the problems of the music teacher in the small city very careful con-

sideration. Otto Fischer then played piano numbers in an effective manner.

After Mr. Fischer, the Treble Clef Club, under the direction of Catherine Strouse, gave a performance that was applauded warmly.

#### Indifferent American Born Musicians Flayed

D. A. Muller, of Topeka, who is a native of Holland, spoke about "The Place of the European in American Music at the Present Time." He said that the things he had to say did not apply to those men of foreign birth who came to this country and accepted it as their own. Mr. Muller added impressive condemnatory words about foreigners who come here, are not willing to help our musical cause, and poke fun at the American composer. Also, said the speaker, we should read out of camp those American born musicians who are too indifferent, too unpatriotic, or too cowardly to support, defend, and propagate our American music.

After the close of Mr. Muller's talk, Carl Preyer, the composer, of Lawrence, played his own prelude in C minor and impromptu in F major.

A delightful program was given in Albert Taylor Hall at the Normal by Anthony Stankowitch, of Pittsburgh, William B. Downing, of Lawrence (who disclosed a fine voice and sang with fine expression), Carl Preyer, who played his "Concertstueck" in F sharp minor (a composition which he did with the Minneapolis Symphony last season and which he will play with the St. Louis Symphony Orchestra next month), Patricia Abernathy, in Moussorgsky piano pieces, Lillian Wilhelm, in songs, Katherine Lewis, in Liszt's E flat piano concerto, Marguerite Waste and Archibald Olmstead, in a Beethoven concerto for violin and piano, Dorothy Ann Wood, in a movement from Rubinstein's D minor piano concerto, William B. Downing, in a vocal aria, etc.

On Friday morning, the association met again at the College of Emporia, talks being given by Louis U. Rowland, of Baker University, on "Is the Examination of a Music Teacher in Piano, Harmony, History of Music, etc., as True a Test for Teaching as an Examination of His Pupils?" and C. L. Rowland, of McPherson College on "Should the Examinations Recommended by the Association of Presidents be Standard for the Three Grades of Certificates of the State Associations?"

#### Teaching, Credits and Certificates

As is well known, the Kansas State Music Teachers' Association issues certificates to teachers who have passed certain requirements formulated by the accrediting committee. Last year a second and higher certificate was arranged for and it is in connection with this certificate that these two talks were given. The movement for the issuance of certificates to musicians in this country began with the American Guild of Organists in 1897 and has been adopted by various state associations. It is an attempt on the part of musicians to raise the standard of the teaching profession and to furnish the public with some means of knowing whether a teacher has had adequate preparation or not. This matter was to come up for action during the business session which immediately followed and the discussion after these two talks paved the way for the action taken later on.

#### Important Motions Adopted

Motion: Be it resolved, That the association appropriate from the general funds the necessary expenses of the president or some other delegate to the Association of Presidents and Past Presidents of State Music Teachers' Association, such expenses not to exceed a maximum of \$50, the delegate to turn into the treasurer an itemized expense account.

Motion: Be it resolved, That the Kansas State Music Teachers' Association affiliate with the Music Teachers' National Association, taking an annual membership in that association in the name of the president of the Kansas State Music Teachers' Association.

Motion: Be it resolved, That the association take out a \$25 membership in the Peterboro Association under the control of Mrs. Edward MacDowell, at Peterboro, N. H., and that the treasurer be instructed to remit the same to Mrs. MacDowell personally.

Motion: Be it resolved, First, that the title of licentiate and associate (associate being the higher grade) be adopted as the names for the two certificates now offered by this association.

Second, That examinations for the association certificate be offered during the first week in November and the first week of May of each year and at the regular annual meeting of the association.

Third, No certificate higher than licentiate may be offered without a personal examination. The accrediting committee shall have the power to demand a performance in the major subject for which the applicant wishes such certificate, or the applicant for such certificate, or, if the candidate shall satisfy the committee for such performance is impossible, shall examine not less than three of

(Continued on page 54.)



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# What the New York Daily Press Said of Recent Performances of

# LUIGI MONTESANTO

*The New Baritone Star  
of the Metropolitan Opera House*

in "LA FORZA DEL DESTINO"

and "PAGLIACCI"

*New York Evening Globe:*  
February 6, 1919.

"La Forza del Destino" was presented again last night at the Metropolitan Opera House before an audience that filled every available inch of space in the house. A new comer was Luigi Montesanto, who sang the part of Don Carlos of Vargas. Mr. Montesanto, who has a rich baritone voice and an impressive stage presence, was warmly applauded. Others in the cast were Miss Sophie Braslau, Mr. Mardones, and Mr. Chalmers. Mr. Papi conducted.

*New York Herald:*  
February 6, 1919.

**"FORZA DEL DESTINO"  
SUNG WITH CHANGES  
IN THE COMPANY**

Mr. Montesanto and Miss Braslau Have Share in Excellent Performance at Metropolitan

It was quite evident in the Metropolitan Opera House last night to more persons than that temple of operatic art was ever intended to hold that "La Forza del Destino" has found an abiding place in the Metropolitan's programmes, especially when that melodious classic of Verdi has the vocal resources of such singers as Enrico Caruso, Miss Rosa Ponselle, Luigi Montesanto, Miss Sophie Braslau, Jose Mardones and Thomas Chalmers.

Mr. Montesanto took the place of Giuseppe de Luca in the baritone part of Don Carlos of Vargas, and had his first opportunity in the rôle. He added to the impressiveness of any of the stage pictures in which he appeared. Vocally he was at his best.

*New York American:*  
February 20, 1919.

Mr. Montesanto gave a capital performance of the vindictive Tonio, and this in spite of an unsympathetic orchestral support.

By Reginald De Koven  
*New York Herald:*

February 20, 1919.

Montesanto as Tonio sang the Prologue artistically and impressively. Altogether a brisk and effective performance under Moranzoni's baton.

*New York Telegram:*  
February 20, 1919.

Mr. Montesanto was perfectly at home in the part of Tonio. The prologue was given by the new baritone with fine declamatory style and much beautiful tone. He was rapturously applauded.

*New York Morning Telegraph:* February 20, 1919.

Montesanto as Tonio was all that could be desired.



March 6, 1919

## KANSAS CITY CHAMBER OF COMMERCE HEARTILY SUPPORTS THE MUSICAL DEVELOPMENT OF THE SOUTHWEST

5,000 Members Set Aside a Day Each Year When Problems Pertaining to the Furtherance of Music May be Discussed—J. A. Cowan Complimented for His Excellent Work at the Conservatory

The Chamber of Commerce of Kansas City, numbering 5,000 members, the greatest body of commercial men in the West, has set aside one day each year to be known as the Kansas City Conservatory of Music Day. At this time all problems concerning the conservatory and its relation to the musical development of the West will be discussed and steps taken to meet any emergency that may arise. Recognition of any improvement or campaign necessary for the further development of musical educational interest in the Southwest will also be considered.

### Great Interest Centers on Initial Meeting

The first meeting was held at the Baltimore Hotel, February 19. The great dining hall was filled to capacity with the leading men in the commercial, financial, social and educational life of the Southwest for two and a half hours, these "captains of industry," during the rush hours of business routine, remained away from their own offices in order that they might actively participate in the great movement to make Kansas City the musical center of the vast territory west of the Mississippi. Addresses were made by the past president of the Chamber of Commerce, F. D. Crabbs; W. T. Kemper, chairman of the board of directors of the Commerce Trust Company and the Southwest National Bank of Commerce, the greatest banking institution west of Chicago, with deposits of more than eighty millions; B. A. Parsons, president of the Chamber of Commerce; Cliff O. Jones, first vice-president of the Chamber of Commerce; Allen Hinckley, formerly of the Metropolitan Opera Company and now director of the vocal and opera departments of the Kansas City Conservatory of Music, and John A. Cowan, president of the conservatory. It was conceded by all that the enthusiasm at this meeting was only exceeded by the great meetings which had been held in the interest of the war campaigns during the last two years.

F. D. Crabbs in a most dignified and eloquent manner

called the attention of those present to the wonderful possibilities of music as a civic asset. W. T. Kemper followed Mr. Crabbs in a complimentary eulogy on the development of the Kansas City Conservatory of Music and the devotion of its president, John A. Cowan, to his ideals and the high standard of efficiency he has established and maintained in the Conservatory.

### Mr. Cowan's Generous Gift

In part Mr. Kemper said: "I am not an orator, I cannot express my ideas in the eloquent manner in which the past president of the Chamber of Commerce has clothed his remarks. I asked for the privilege of speaking upon this occasion because of the interest I have in the musical life of Kansas City and particularly in this Kansas City Conservatory of Music and to tell you what I know of Mr. Cowan. Before going any further, I want to say that my bank will pay Mr. Cowan a great deal higher



J. A. COWAN,

President of the Kansas City Conservatory of Music, who was offered a profit of \$20,000 for his lease on a piece of property in Kansas City, which he turned over the next day to the conservatory as a gift.

salary than he is receiving from the Conservatory of Music. I want also to say, and I know that you gentlemen do not know it, that Mr. Cowan secured for himself a lease on the finest piece of property on Linwood Boulevard. A few days after he secured that lease he was offered a profit of \$20,000 for his lease, which he turned down. The next day, without any compensation whatever, he gave that lease and the Kansas City Conservatory of Music, which he had been struggling for nine years to establish in Kansas City, under hardships and privations of which you have no conception, to a board of trustees, of which I am one of the vice-presidents. Mr. Cowan did this in order that Kansas City might have, maintain and develop a great music school to be owned by the citizens of Kansas City and conducted for the benefit of the students throughout the Southwest territory, a non-sectarian, non-profit sharing, non-money making organization, the surplus, if any, to be turned back into the institution to further the interests for which the conservatory was established.

"I want to tell you gentlemen, members of the Chamber of Commerce of Kansas City, that such a sacrifice on the part of Mr. Cowan for the benefit of the musical and educational development of our territory cannot and must not go unrecognized by the men and women whose fortunes have been made in the territory and upon whom

must rest, to a great extent, the raising of the necessary funds for the higher development of our esthetic life."

### Unusually Fine Voices Due to Western Climate

Mr. Hinckley followed Mr. Kemper and in a few brief remarks stated that he had studied under the greatest masters in Paris, Vienna, Berlin, London and New York and later visited the leading studios of all the great musical centers in search of information concerning the standard of talent possessed by the students, and that nowhere in the world had he observed so many wonderful voices, such volume of tone, quality, color and natural resonance as he had found the young men and women of this territory possessed. This, he added, existed, in spite of the rapid climatic changes in Kansas City.

### Mr. Cowan Makes Stirring Address

In a stirring manner which held the attention of his hearers to the end, President Cowan said: "I feel today a great deal like the young man who had been going with the same girl for fifteen years. Shortly after he met her he proposed, she laughed at him, a year later he proposed again, again she laughed at him, still later another proposal, the laugh came again but not so heartily and after fifteen years of earnest endeavor she finally consented to have the engagement announced but they were not then married. For fifteen years the Kansas City Conservatory of Music has been courting the business interests of this territory. At first I received nothing but laughter on every side. One business man even made the statement that no one but a fool would think of establishing a conservatory in Kansas City. 'Good! I am the fool, I will undertake it,' I said. 'Well,' said the gentleman, 'you will not get my help.' 'I must have it,' I said, 'and I will get it.' It took sixteen trips to that man's office before he came across and when he did come, he came nobly. Today the Kansas City Chamber of Commerce announces its engagement to the Kansas City Conservatory of Music.

### The Definition of a Successful Business Man

"When one of my good friends read in the Kansas Citian that I was to address the Chamber of Commerce today, he called me up and said: 'Cowan, I want to give you a tip. I know you are a member of the Chamber of Commerce, but I do not believe you fully understand the business caliber of the men you are going to address. Do not talk to them about business, because you are not a business man. You must stick to the higher plane. One or two of them may understand what you have to say, but the rest, who will not understand, will probably give you more credit than you deserve.' Now, gentlemen, my definition of a successful business man is: The man who can make the most out of a dollar and have everybody happy. If this is so, I want to refer you to the remarks made by Frank Mess some years ago when he introduced me to a number of business men in the directors' room of the Commerce Trust Company. He said: 'I do not know how well you know this man Cowan, but let me tell you that he can get more out of a dollar than any man I ever knew.'

### Saved the Conservatory Considerable Money

Then Mr. Cowan spoke of the business management of the conservatory; how he kept down the overhead, how the printing let out by contracts would cost from 60 to 80 per cent more than the printing now costs the conservatory under his method of conducting business affairs, etc. "Now, gentlemen," said Mr. Cowan, "you will understand such economy is practised only in connection with the business affairs of the institution. The educational affairs of the conservatory cannot be considered on a dollar and cents basis. Show me the educational institution in the United States that charges a normal sum for tuition, pays its professors an adequate living wage and in addition makes a profit for the owners or stockholders, and I will show you an institution of the third, fourth or fifth class. Successful educational institutions can only pay a profit in the educational development of its students, and what is true in ordinary academic institutions is likewise true among the music schools, orchestras and grand opera companies. If the teachers are paid anywhere near what they are entitled to for their services, outside help must be secured in the form of endowments or public subscriptions to maintain the institution. The Kansas City Conservatory of Music cannot live, let alone pay a profit, on the tuition it receives from its students. The highest grade of teachers only are secured and adequate compensation is paid for their services.

### Faculty Composed of Best Teachers

"Now, gentlemen, I want to tell you something of the caliber of the men we have at the head of our departments. In the management of these departments we have adopted the same business principles that are adopted by the great department stores of our city. The manager appoints a department head, and he says to that department head: 'You have absolute charge of this department. It is up to you to organize this department that it will be conducted according to the highest principles of business ethics and pay an adequate profit for the money invested.' So I say to the heads of the various departments in the conservatory: 'Mr. Hinckley, you are at the head of the vocal and opera departments. You must so organize your forces that they will turn out students equal in musical efficiency to any of the students turned out by any of the great musical institutions of this country. If you cannot do so, I shall have to get another man to conduct the department.' I say the same thing to Mr. Thompson, head of the piano department, and so with all of the heads of the various departments. Remember, gentlemen, I did not ask these departments to pay a dividend in cash. I demanded that the departments pay a dividend in efficiency and the artistic development of the various students who complete the course. They have a standard to go by, and to show that they are maintaining that standard I have only to refer you to the leading positions held by the graduates of this school in the various educational institutions and in the opera, Chautauqua and concert fields." Mr. Cowan further spoke of the needs of the conservatory, and he hoped the time would soon come when the Kansas City Conservatory of Music would have endowments of not less than two millions of dollars.

### Chamber of Commerce Endorses New Campaign

The Chamber of Commerce sincerely and heartily endorses the efforts of the conservatory and urges every

## MISS ANNA CASE



AND A NUMBER OF  
ARTISTS ARE SING-  
ING

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BY WARD - STEPHENS

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MASON & HAMLIN PIANOS USED

member to take part in the campaign that is to be started immediately for the greater musical educational development of the Southwest. Committees have been appointed to take charge of the advertising campaign setting forth the advantages offered students by the Kansas City Conservatory of Music. Suggestions were also made that since the board of directors of the conservatory was composed of some of the leading financiers of this section, it would be a good idea, when the time came, likewise for them to foster the development of a great Kansas City Symphony Orchestra and a Kansas City Grand Opera Company and let the Kansas City Conservatory of Music mother them all.

#### Annie Louise David with Tollefseens

Brooklyn, New York and other cities are continuing to enjoy hearing Annie Louise David's artistic harp playing. On Sunday, February 16, she played in public three times, twice at church services and in the evening at the Crescent Athletic Club, Brooklyn. March 1, Miss David was scheduled to appear at the Hotel Astor, and yesterday, March 5, she was one of the participants at the Globe concert held in New York. March 8 will find the harpist appearing with the Tollefseens Trio in Aeolian Hall, New York.

#### New York Publishers Re-elect Officers

The Greater New York Music Publishers' and Dealers' Association held its annual meeting recently. The business transacted was the unanimous re-election of all old officers. President, Joe Priaux; vice-president, Walter Eastman; treasurer, Joe Slassamacher; secretary, George H. Bliss.

#### ELLISON-WHITE RE-ENGAGES SAN CARLO OPERA COMPANY

#### What the New Northwestern Bureau Has Accomplished This Year

The unprecedented success of the San Carlo opera tour on the Pacific Coast and in the Northwest has put Portland, Ore., on the map as a managerial center and the name of Laurence A. Lambert at the top of the list of enterprising managers. Mr. Lambert, as general manager of the Ellison-White Musical Bureau, is making himself felt as a factor to be reckoned with in musical activities of the West. He has just renewed the contract with Mr. Gallo for the San Carlo company for all of the territory west of Chicago, Ill., and western Canada for next season, and already demands are coming in from many cities along the route for more time next season.

Everywhere along the line from Winnipeg in the North to Los Angeles in the South the S. R. O. sign has been displayed, and the prediction is for the same business on the eastward journey toward Chicago, where the tour will close with a two weeks' engagement in Chicago in April.

The Ellison-White Musical Bureau headquarters are in Portland, Ore., with branch offices in New York City, Winnipeg and Calgary, Canada, as well as Boise, Idaho, and Sydney, Australia.

Recently final arrangements were completed between the French-American Association of New York and the Ellison-White Bureau for a large additional block of time on the French Military Band. The tour of this French national band is noteworthy. The French High Commiss-

sion, through the French-American Association, allotted twenty-six days, with twenty concerts expected. But Manager Lambert booked the time solid, twenty-six evening concerts and three matinees. Ellison-White directs the tour from Denver to Chicago, including the latter city.

While on the subject of bands it might not be a bad time to do a little "horn tooting" on Ellison-White Bureau records recently hung up in the city of Portland, Ore. The Municipal Auditorium there is a building erected a few years ago at a cost of considerably over half a million. It seats about 4,000 people and has become the center for all big attractions presented there. In the last month the Ellison-White Bureau established two records at the Auditorium. The first one was in the receipts on "Madame Butterfly" during the San Carlo opera week, with the largest "money house" by \$500 in the history of the Auditorium. The second was in the Irvin S. Cobb lecture, which filled the Auditorium and turned people away for the first time for a lecture charging an admission fee.

#### Another Festival Appearance for Hinkle

Florence Hinkle, who has just been announced as soprano soloist for the Evanston North Shore festival, May 30, has added a similar event to her list of engagements, that of Fitchburg, Mass., May 9. Three more important dates have been booked for her during the month of March. On the 13th and 15th she will be heard under the baton of Walter Damrosch at Carnegie Hall in Beethoven's "Benedictus" from "Missa Solemnis," and the ninth symphony. Between the two performances, Miss Hinkle will make a flying trip to Pittsburgh, where she will appear in recital on March 14.



#### New York American (Max Smith)

More surprising, even, than Miss Jardon's success was that of Mme. Namara in the role of Olga. This well-known concert singer not only sang remarkably well, but acted with grace and charm.

#### New York Herald (Reginald de Koven)

Namara brought a verve and vivacity to the role of Olga which were distinctly refreshing and attractive and showed operatic talent and aptitude of a high order.

#### New York Globe (Pitts Sanborn)

Marguerite Namara as the Countess Olga was a most inspiring figure. Her beauty, her vivacity, and her brilliant voice kept the audience constantly attentive.

#### New York Evening Post (H. T. Finch)

The Countess Olga was agreeably and musically impersonated by Marguerite Namara.

#### New York Evening Mail (Katherine Lane)

Marguerite Namara could scarcely have been more vivacious and played her part with entire sincerity. Her clear, sweet voice was very lovely in its scattered opportunities.

#### New York Evening World (Sylvester Rawling)

Marguerite Namara was a properly coquettish Countess Olga, trim of figure, smart as to clothes and singing with clarity and effect.

#### New York Evening Telegram (George Wotherspoon)

Marguerite Namara looked very lovely and her excellent voice was heard to the best advantage.

# NAMARA TRIUMPHS IN CHICAGO OPERA PERFORMANCE OF "FEDORA"—Feb. 25, 1919

*Management: Haensel & Jones, Aeolian Hall, New York*

March 6, 1919

## ROSARIO SCALERO

**Violinist, Composer and Critic Whose New Work Has Been Especially Written for the Flonzaley Quartet**

By UGO ARA

Rosario Scalero is a name better known in Rome, Berlin, London or Vienna than New York; yet, since his beautiful variations on a Mozart theme have been played by Mischa Elman, his sonata for violin and piano performed by Mr. and Mrs. Davis, and since the Flonzaley's have in preparation his "Four Fragments" for string quartet it will undoubtedly have established itself here before the end of the season.

Tall, slender and somewhat austere in manner, Scalero looks more like a Norse pastor than an Italian artist. Born in Mancalieri, near Turin, he had studied violin for several years before, at the age of eleven, he began to attend the Turin Musical Lyceum, which he left in four years' time to go to Genoa. There for a time he was privileged to study with Sivori, the only pupil of the great Paganini. Sivori had such an opinion of his talent that in 1891 he had Scalero make his debut in Leipzig. This first successful recital was followed by appearances in Milan, Turin and Rome. In 1895 he gave three important concerts at Queen's Hall, London, and accepted a position as head of the violin department at Hampstead Conservatory. During his year in England Scalero visited the aged master, August Wilhelmj, day by day, for a violin lesson. Then, from 1896 to 1900, Scalero lived quietly at Lione, active only as a teacher; but with the year last mentioned he first entered into his full heritage of artistic satisfaction.

### Scalero Begins Composing

Then he began to realize the dream of his life—to compose. He went to Vienna and sought out the celebrated Mandyczewsky, pupil of Nottebohm, Brahms' teacher, and found in him a friend, philosopher and guide. After seven years of hard work in Vienna he returned to Rome, which he had definitely fixed upon as his home. Here the pleasures of original composition were not allowed to interfere with concert tours, notably in Germany, where he successfully exploited the wonderful repertory of the old Italian masters of his instrument. In the year of the war, 1914, he founded the Quartet Society of Rome and, in spite of interruptions and setbacks consequent upon the world conflict, he presented the choicest numbers of the older Italian and other classic schools, as well as the finest chamber music and solo music that the ultra-modern repertory has to offer.

### Also a Critic and Writer

Aside from his activity as an interpreting artist and composer, he has made an historical name for himself in the field of music criticism. He is, for example, prominently identified with the monumental publication known as the *Corpus Musicorum Italicorum* (which might be translated *The Whole Body of Italian Music*). This tremendous work, issued by the Casa Editrice Musica, is

made up of a series of monographs which, together with a musical anthology, tell the whole story of the older and newer music of Italy and its creators. The most eminent musicians and musicologists of Italy have collaborated in this task. Scalero's particular contribution is "The Italian Art of the Violin," a critical historical study of the art from its beginning with Locatelli, to Veracini up to Corelli, to Gemignani, from Tartini to Paganini, and thence to the modern violinistic art and artists of Italy.

### What He Has Written

His original compositions and transcriptions are sure to find deserved recognition here as soon as they become at all known. Beside the variations on a Mozart theme there is the sonata in D minor for violin and piano, op. II, a work of ideal inspiration that shows great skill in the elaboration and subtle development of its thematic material, and a very charming suite in the old style (prelude, Sarabande; gavotte, Rigaudon) as well as a "Valzer Capriccioso," op. 17, in three sections, of peculiarly intimate charm. His new work for string quartet has been written for the Flonzaleys. With intent the composer has chosen not to develop any special continuity of theme, mood or key in what ordinarily would be the different movements of the work—hence its title, "Fragments," i. e., independent bits of musical thought, each standing by itself and having no connection with the other, is absolutely correct.

### His Transcriptions Important

In speaking of Scalero's compositions, his numerous transcriptions, including a fine one of the Bach air on the G string, and a free arrangement of Dvorak's "New Slavonic Dances" should not be forgotten. There is also a set of "Six Motets on the Lamentations of Jeremiah" for chorus of five mixed voices, and other motets with Biblical text for four, five and six part chorus that would be worth while study on the part of some of the more important choral organizations of this country. They represent sacred music in the full modern meaning of the phrase, and are treasures of profound and poetic expression, while at the same time giving evidence of a mastery of contrapuntal development.

### A Striking Personality

It is to be hoped that Scalero will be heard in this country sooner or later. He has a personality which would be sure to interest American audiences and prejudice them in his favor. He combines in no small degree the unsophisticated sincerity and directness which were the late Theodore Roosevelt's, with the timid ingenuousness of St. Francis of Assisi. He is a perfect human anachronism. And at a time when the "climber" was never less bashful, he is one of those proud and inde-

pendent spirits who would not write a line to try to secure the performance of a work of his by the greatest artist; nor pay a single visit for the purpose of advancing his own personal interests.

### DR. H. C. PERRIN URGES LARGER ORCHESTRA AND AUDITORIUM FOR MCGILL UNIVERSITY

**Director of Conservatory of Music in Montreal Suggests New Innovations**

Dr. H. C. Perrin is director of the McGill Conservatorium of Music of Montreal. Dr. Perrin is perhaps one of the most conspicuous figures in the musical life of Montreal. Director of the largest school of music of prominence in Quebec, a conservatory which is part of the University of McGill; director of the only orchestra which is permanent at all, composed of the students and faculty of the conservatorium; a composer and teacher, and, best of all, a man of vision and hopes, and sincere, coherent faith in that hope of what constitutes a university school of music and its relation to the musical public. Many schools have had different viewpoints at different times, but Dr. Perrin has formulated in his mind, with the cooperation of many of his staff, a direct plan of educative action since he first occupied his post in 1908—so much so, in fact, that for many years he has given up his vacation time, so much needed by a director of his vast occupations, and has spent his hours in the Middle and Far West Canadian cities, giving and hearing examinations for these students who wish to enter there and helping them to raise their standard of musicianship. His plans are now to found a large orchestra from his present organization and build an orchestra hall and a huge musical dormitory for the conservatorium.

The McGill library of orchestral scores and parts is amazingly large, perhaps the largest in this part of the country, and much interest and expectation is evinced in the second program of the series in the Victoria College march, under the scholastic and distinguished baton of Dr. Perrin.

### 10,000 Hear De Tréville at Boston Festival

Mechanics' Hall was packed to the doors with an audience of 10,000 people on Saturday night, February 22, when Yvonne De Tréville, the coloratura soprano, was the soloist. After her opening number—the "Bell Song" from "Lakmé"—the applause was so insistent that all rules were set aside and the gracious singer was obliged to respond by singing or rather laughing the staccato notes of the "Eclat de Rose," from "Manon Lescaut." After this the enthusiasm of her audience knew no bounds. Her second number on the program was a group of American songs—"Peace," by Gertrude Ross; "Dream Song," by Claude Warford, and "The Americans Come!" by Fay Foster—and again an encore was demanded, and she contributed "La Marseillaise." This she did with intense dramatic feeling and color.

Thursday night marked the ninth return engagement of Mlle. De Tréville in Toronto, Canada, and her appearance with the Toronto Choir brought out the "Standing Room Only" sign. The presence of the Duke of Devonshire and his party from the Government House added brilliancy to the event. On Tuesday Mlle. De Tréville sang at the wedding at St. Thomas' Church, in New York City, of Judith Atwater, daughter of Mrs. Louis Lombard, well known in musical circles.

### John Henry Lyons Back on the Job

John Henry "Everybody Sing" Lyons, the busily talked of and well liked song leader from the soldier boys at Camp Lewis, in the state of Washington, has returned to his old profession—public school music. A man of rousing personality, magnetism and "pep" he has, as the Portland Oregonian put it; "that strange vocal gift—he can stand, a stranger before a crowd of men or women, and children, and say: 'Let us sing so-and-so,' and the crowd sings." He has a way of persuading folks that is something uncanny or mystical. It is also breezy and healthy.

Mr. Lyons was born in Indiana and for several years was engaged in directing vocal music in Minneapolis, Minn., and also directed the University of Minnesota glee clubs in concerts. Mr. Lyons, who is the possessor of a big, fine baritone voice, and is also a talented accompanist, has resumed his new duties as music supervisor in the public schools of Tacoma.

### Bonnet Wins Salt Lake City

The following telegram sent to Dr. William C. Carl will be of interest to lovers of organ music who are following the tour of Joseph Bonnet, the soloist:

Salt Lake City, Utah, March 1, 1919.  
William C. Carl, 44 West Twelfth Street, New York:  
Bonnet recital great success. Two thousand five hundred people. Great enthusiasm. Thanks for sending this great artist.  
TABERNACLE CHOIR.  
EDWARD P. KIMBALL, Manager.

### Whitehill With the Chicago Opera

Announcement has just been made that Cleofonte Campanini, general director of the Chicago Opera Association, has engaged Clarence Whitehill for the three weeks' preliminary tour to sing the role of Sharpless in "Madame Butterfly," in which opera he has appeared most successfully while a member of the organization several years ago. He was selected as being typically representative of an American to play the part of the United States consul. Forrest Lamont, also an American, will be the United States lieutenant.

### Ivor Novello on Way to America

A cable just received by the MUSICAL COURIER announces that Ivor Novello, the young English composer of "Keep the Home Fires Burning," "The Radiance of Your Eyes," etc., together with his mother, Clara Novello Davies, the well known vocal authority, sailed for America on the Mauretania, on February 25. The ship is expected to dock this week. They will remain here a month.



INTERESTING PHOTOGRAPHS OF ROSARIO SCALERO.

Scalero, from a portrait painted by one of his friends. The Quartet Society of Rome—Scalero, first violin; Ganelli, second violin; Alessandri, viola; Serra, cello. Scalero in his studio with his accompanist, Clara Nicotra. Scalero at the age of seven.

# Galli-Curci Floors Huneker

**Brilliant Singing by the Great Soprano Takes Famous Critic  
"Off His Perch"**

## HE ADMITS IT

**James Gibbons Huneker America's most interesting musical critic in the course of a review of Galli-Curci's performance in "La Traviata" makes the following admission: (Mr. Huneker is one of the most prominent of the recent converts to the ranks of Galli-Curci's enthusiastic admirers.)**

**"She sang with a larklike freedom last night that floated the sensitive listener on the "wings of song" and every now and then she let go and we tumbled earthward."**

### *Other Significant Comments on Mme. Galli-Curci's Second Operatic Season in New York:*

**Mr. Henderson says: "Her Florid Singing Excellent in Smoothness and Clarity"**

At the Lexington Theatre "Il Barbiere di Siviglia" was given in the evening. A large audience assembled at the magic call of the name Galli-Curci. The much admired soprano sang Rosina for the first time in the current season. As the heroine of Rossini's delightful opera buffa she was heard last winter, but her impersonation added nothing to her artistic stature nor to her fame.

Last evening, however, she was decidedly better. Her voice was in good condition, and her singing had spontaneity of manner and fullness of tone. Her florid singing was excellent in smoothness and clarity, and, as usual, she made especially brilliant points with her generously distributed staccati. In the lesson scene she sang Benedict's variations on the "Carnival of Venice."

Mme. Galli-Curci is by no means an irresistible comedienne, but last evening there was considerable unctuous in her Rosina, while her personal charm, which is great, added much to the impersonation.

—W. J. Henderson, N. Y. Sun.

### **Mr. Finck on the Band Wagon**

Madame Galli-Curci, in comedy mood, sang for a crowded holiday house in "The Barber of Seville" at the Lexington last night. In voice and acting and figure she showed and gave delight as Rosina, though the delicacy and sprightliness of the opera are always bound to suffer in a large auditorium. In the lesson scene Madame Galli-Curci sang the air and variations from "Carnival of Venice," then as an encore "Home, Sweet Home," the simplicity of the song bringing to uncomplicated revealment the best qualities of her voice and art.

—H. T. Finck, N. Y. Evening Post.

### **A KNOCK for the "Knockers"**

There was another Galli-Curci fete in the Lexington last night, and the house, of course, had been sold out long ago.

Attempts have been made of late here and there to belittle the art of the fascinating little prima donna. Her occasional deviations from the mathematically correct pitch, for example, are emphasized inordinately by her detractors. Apparently, however, these particles of cold water, industriously sprayed, have not the slightest effect on the ardor of Mme. Galli-Curci's admirers. Her attractive powers, measured in cold cash, increase daily.

—Max Smith, N. Y. American.

### **"New York Beginning to Learn"**

Mme. Galli-Curci awoke in the packed house exactly those same emotions which greeted her first singing of the "shadow waltz." For exactly as last year, she had to come before the curtain and sing it over again before the bravos and applause would give her rest. This year perhaps there were a few more flat hunters with suspicious ears cocked for the false notes, but these had little satisfaction last night, and went away pronouncing her legato work, at the famous scene's commencement, a portion of incomparable exquisiteness. And so New York is beginning to learn that Mme. Galli-Curci conquers not by coloratura alone! —Gilbert W. Gabriel, N. Y. Eve. Sun.

### **Singing Which Disarms the Doubting Critic**

After hearing such singing as that of Amelita Galli-Curci at the Lexington Theatre last night in "Dinorah" the most doubting critic must fain acknowledge the charm and artistry of the young prima donna.

—James Gibbons Huneker.

### **Applauded by Mme. Sembrich**

Mme. Galli-Curci from the first scene to the Mad scene sang with exquisite and assured fluency and charm. In the famous sextet her voice soared above the others and the orchestra in astonishing fashion, and the number aroused extraordinary enthusiasm. There was no tendency to flatness, and there was an appealing ring in her arias, apart from the big coloratura solo, which touched the heart.

No one applauded her more heartily after the Mad scene than her famous predecessor as Lucia, Mme. Marcella Sembrich, who occupied a stage box.—N. Y. Herald.

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## MUSICAL COURIER

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Rene Devries, General Representative of the MUSICAL COURIER, left for California last week. Mr. Devries will stop for a few days in Chicago on his way West, and from there he will make a long trip from coast to coast.

Guy Ropartz, director of the National Conservatory of Music at Nancy, France, who courageously guided his institution all through the four years when Nancy was close to the battlefield, has been transferred recently to Strassburg and put at the head of the Government conservatory which the French authorities have opened in the recaptured Alsatian capital.

Grand opera is certainly being made safe for democracy. Gatti-Casazza was the first to take a star of the variety stage into grand opera in the person of Rosa Ponselle, and now Campanini has followed his example with Dorothy Jardon. Both the young artists, by the way, justified the judgment of the distinguished impresarios in selecting them.

"Yesterday," the new piece by Glen McDonough to which Reginald de Koven has made the music, is due to be tried out at Wilmington, Del., on Monday, March 10, preparatory to being brought into New York. It will glory in three prima donnas—Ruth Miller, at one time with the Metropolitan Opera; Sidonie Espero, who has had several successes in comic opera since leaving the Oscar Saenger studio; and Emilie Lea.

The distinct success scored by Dorothy Jardon in her first appearance in grand opera, with the Chicago Association, in the title rôle of "Fedora," is only a fresh argument in favor of the training of American singers at home. Miss Jardon's musical education has been obtained entirely on this side of the Atlantic and her preparation for opera was made in the William S. Brady studio, New York.

H. T. P. of the Boston Transcript talks about a \$120,000 loss for the Boston Symphony Orchestra during the present season. It is undoubtedly true that the support of the orchestra has not been as hearty this year as formerly; also that expenses have been necessarily higher. But \$120,000 seems a very large amount in view of what the MUSICAL COURIER knows on unimpeachable authority to be a fact, viz., that under the Higginson régime, the Boston orchestra was practically self-supporting. Sometimes the balance at the end of the year was on the credit side of the ledger; sometimes on the debit; but generally it amounted to only a few hundred dollars and never exceeded \$2,500. What Major Higginson had to pay for was the upkeep,

taxes, etc., on Symphony Hall, where the expenses regularly exceeded the receipts by some \$15,000 to \$16,000.

Paderewski desires a big army. He can have hosts of followers any time he decides to resume his piano recitals.

At the six weeks' season of German comic opera to begin next week in the Lexington Theater, Rudolph Christians, the manager, announces that only works by dead composers will be produced.

The course of post-war musical empire has begun to take its way westward from Italy. Bonci's visit has already been announced and now it is Arrigo Serrato, violinist, who also threatens an invasion next fall. He will be under Friedberg management again.

"They say" that Chaliapin, who was at first director of the Petrograd Opera under the Bolshevik regime at a salary of 180,000 rubles (one of those "if" salaries—if you get it and if you can buy anything with it when you do get it) later fell into disfavor with his masters and only with difficulty succeeded in escaping to Kiev, where he is now supposed to be. To the outsider, it seems like jumping out of the frying pan into the fire.

It is denied officially by the London Musical Standard that Frederic Lamond, the pianist, was naturalized or attempted to naturalize as a German subject while he was interned at Ruhleben and other choice places of involuntary sojourn. Lamond finally was freed, made his way to Holland and now is in England. He gave a London recital recently and played magnificently—better than ever before, the critics all agreed.

Very rarely does the critic have the opportunity and incentive to write about an artist as James Gibbons Huneker did recently in the New York Times about Vittorio Arimondi, the veteran bass of the Chicago Opera Association. Said Huneker: "The popular basso of this company, Vittorio Arimondi, is celebrating his thirtieth anniversary as an opera singer. He has appeared with all the great artists of his time—Patti, Sembrich, Tamagno, Caruso, and many others. And he is still in his artistic prime."

André Messager, it is understood, resigned his conductorship of the Société des Concerts—the orchestra of the Paris Conservatory—shortly after it returned home, saying that he was tired of conducting and wanted more time to devote himself to composition, especially of operettas, which promises more money than does the titillation of a baton. Just now he is in London, looking after the final preparations of his new light opera, "Monsieur Beaucaire." His successor as conductor of the Société has not yet been selected, but will undoubtedly be one of the regular government clique.

Adelina Patti is the latest musical celebrity to focus the light of international rumor upon herself. Last week there came a London cable saying that the Liverpool Post stated that the famous and aged diva was seriously ill at her home at Craig-y-Nos, Wales, and that fatal termination of her illness was feared; then along came the Associated Press under the same date saying that the report was unfounded and that the prima donna was recuperating at Brighton, which has become a health resort once more since bombing the English South Coast ceased to be a favorite outdoor sport of the Huns. All of which reminds one of "off agin, on agin, gone agin, Finnigan."

A music critic in a New York daily suggests that the singing and playing of "The Star-Spangled Banner" at theaters and concerts have become rather perfunctory of late. He asks that either more spirit be put into the rendering, or the anthem be omitted altogether, a very excellent suggestion. The same commentator has some words on the subject of French musical propaganda in our land. He praises French music and art in general and emphasizes its value to us in the early formative period of our national culture, but adds: "But now that the war is over all propaganda which comes to us from the other side is necessarily commercial and made with a view to stimulating, encouraging and perhaps reviving feelings of national confidence, amity and brotherhood. I confess that I do not quite see how musical propaganda in the way of giving us French opera and song, which is large-

ly sentimental even if artistic, can do much in the way of inducing and reinforcing amicable commercial relations."

It was a happy thought of Alfred Hallam, director of the great victory celebration in Boston ten days ago, to have the hundred or more veterans of the Peace Jubilee Chorus of 1869 who joined the 1919 chorus sing one number at each concert as an independent body. The number chosen was a splendid new composition called, "Ring Out, Sweet Bells of Peace" (William H. Gardner's words, set to music by Caro Roma), and the old voices sounded anything but quavery as they sang it with heart and soul. It was one of the enthusiasm rousing features of the celebration.

New York is the poorer for the departure of the Chicago Opera, last Saturday, which gave us five weeks of picturesque, colorful, varied, presentations, with casts of excellent singers, and brought us two conductors of rare talents, Campanini and Polacco. Already the 1919-20 visit here of the Chicago Opera is a thing to be looked forward to with pleasure. In the meantime, the Metropolitan has been going on undimmed, with smooth, wonderfully balanced performances, and as both companies drew large audiences it is plain that our tidy little town is able to harbor plentiful lyric entertainment in midwinter and to reward liberally the generous souls who give it.

Before leaving to go with his company to Philadelphia, Cleofonte Campanini, general director of the Chicago Opera Association, added one or two bits of news to those which he gave out in the exclusive interview published in the MUSICAL COURIER two weeks ago. He stated that the French baritone, Vanni Marcoux, will again be a member of the organization next season; that one of the novelties will be "Jacquerie," an opera by the new Chicago conductor, Gino Marinuzzi, first produced at Buenos Aires in the summer of 1918; that there will be a new role for Mary Garden (what can it be, now that the last Massenet opera has been produced?), and that Rossini's "Semiramide" will be revived for Galli-Curci.

It is very encouraging to those who love music and believe in it to see how the light is spreading throughout the country. Only last week came the news of the intention of George Eastman to equip the Rochester, N. Y., Institute of Musical Art with an entirely new and modern plant and, with the co-operation of the Chamber of Commerce of that city, to establish a symphony orchestra there. Now it is Kansas City which promises to fall into line. No reader should fail to see the story of the development of music there, under the leadership of the Kansas City Conservatory and its enterprising directors. The Chamber of Commerce has become vitally interested in Kansas City music and a symphony orchestra is among early probabilities. For years the MUSICAL COURIER has proclaimed not only the esthetic value, but also the actual money value of a symphony orchestra to a city and the younger cities are at last beginning to realize the truth of our preaching.

We shall not detract from the value of the following by giving the name of the publisher and the composer who are concerned in the communications, of which we guarantee the genuineness. The first is from a letter written by the publisher to us: "Apropos of the controversies regarding the American publisher and the American composer, I send you herewith an extract from a letter which came to me unsolicited from —, the well known song composer, which I thought you would be interested to read. I am not doing this to pin bouquets on my own firm, but it was very gratifying to receive the letter and I thought you would be interested to read it."

Here is the extract from the composer's letter: I often wonder if the American composer fully realizes what a debt he owes to the American publishers. Without their confidence and untiring efforts Heaven knows where he would be today! I do not say this in the slightest spirit of flattery, but through a profound sense of the enormous debt of gratitude due our publishers. I am confident that you and one or two other firms in this country accept works which they know possess but little commercial value today—say through prestige—and when all of this fuss is being made about the recognition of the American composer I wish that the music journals would point out to the public how much credit is due American publishers—who proved this confidence before everything was motivated by patriotism. In the face of hostile criticism, of critics who were only fit to be milliners, they kept their faith and took nothing short of a heroic stand for the American composer.

March 6, 1919

# VARIATIONS

By the Editor-in-Chief

## Why Is a Musicale?

Does anyone really enjoy a musicale? We doubt whether the performers do, hemmed in with staring listeners. We doubt whether the listeners do, jammed together on uncomfortable chairs. Musicales always are overcrowded. They seldom are aired sufficiently. They never are confined solely to persons who like music. Loud conversationalists invariably disturb the performance. Late arrivals do likewise. If professional caterers and waiters serve, they perspire and don't hand out enough food. If it is a home affair, the chicken salad has too much veal and celery in it, and the gentlemen splash the ice cream drippings on the ladies' gowns. Half of the men camp in the hallways and the rest tell stories in the smoking room. The hostess smiles insincerely the while raging inwardly at something or other that is going wrong. The soprano is furious at the inattention for her number. The pianist realizes during his piece that it is too long and not appropriate in character for the occasion. The baritone is aggrieved because no one thanked him after his selection. The tenor delivers too many songs. The potted palms hide the recitationist, a pretty girl, so that she cannot be seen from the hallway. The basso's voice is too thick. The punch is too thin. The violinist has forgotten his music, and does Dvorák's "Humoresque," unaccompanied. The men find their silk hats rolling about the floor. Guests phone for taxis which do not arrive. All lie and tell the hostess they enjoyed the evening. She lies and says she is happy to have had them. Some of her best dishes are broken. The carefully prepared nut and cheese sandwiches have remained untouched. Two of the hired chairs are smashed. Her silver powder jar has disappeared. Her husband drank too much and yelled "brava" when the pianist made a momentary pause in the sonata. The daughter of the house sat on the top stair with an ensign who has no money. The young son of the house ate all the salted almonds and picked all the chocolate eclairs from the cake dishes. The servants left in a body next morning. Why is a musicale?

## Methods in Pianism

From a well known keyboard artist and teacher we receive the subjoined communication:

34 West Seventy-fifth Street, March 1, 1919.

To the Musical Courier:

In a recent copy of the MUSICAL COURIER I find Mr. Sidney Silber quoted as saying that Leschetizky, "just a few years before he passed away, completely changed his ideas on piano technic and made them conform, more or less, with the ideas of his fellow townsman, Leopold Godowsky."

It must be that Mr. Silber has been misinformed in regard to this matter, for I am sure that Mr. Godowsky will smile when he reads the above statement, and at the same time calls to mind the supper at Leschetizky's villa in Vienna when the latter arose to make one of his sparkling after-dinner speeches and toasted Mr. Godowsky as "one of my best personal friends, but my greatest enemy in the matter of piano playing."

During the years that I knew Leschetizky, at any rate, from 1907 until the end, I can vouch for the fact that there was no change in his ideas on piano technic, at least in such a radical way as Mr. Silber's remark would indicate.

Sincerely yours,

EDWIN HUGHES.

## Etwas Difference

Samaroff Recital, February 27

Sun.

Tribune.

She put the G minor novelette (Schumann) in with the Schumann E major novelette instead of the same composer's sonata.

Who is tone deaf now? Or is there no difference between keys and especially between major and minor?

Galli-Curci (Stony Wold) Concert, February 9

World.

Herald.

Galli-Curci Draws \$13,000. (Headline.) Mme. Galli-Curci Helps Stony Wold to Almost \$15,000. (Headline.)

Times.

Herald.

\$14,000 for Stony Wold. (See above.) (Headline.)

The World reports also that the Chicago Opera took in \$125,000 during its recent season here, while the Times sets the figure at \$200,000. After all, what is \$75,000 or so among music reporters?

## Variationettes

One of the striking omissions both in the fourteen points and the League of Nations is the fail-

ure to provide what should be done with a young man like Harry Carroll, who writes one of the popular song hits of the season, "I'm Always Chasing Rainbows," a piece which on examination is discovered to consist in its first part of a phrase from Raff's "Lenore" symphony; and in its chorus, of twelve, whole, unchanged measures comprising the slow section of Chopin's fantaisie-improvisation for piano. What reward should be Carroll's for choosing from such elevated examples?

We may break, we may shatter the Hun if we will, But the music of Wagner will never be still.

Liszt dedicated his E flat concerto to Henri Litoff, and that is Henri's chief present claim to fame, even though he returned the compliment and dedicated his own concerto to Liszt. We remember the time when it used to be customary for pianists to use as an encore number after a concerto, the scherzo from the Litoff work. Even Joseffy did it. No one, however, played the dainty number better than Fannie Bloomfield-Zeisler.

Why is it that tradition so often credits the brother or sister of a famous man with being greater than the relative who gained the renown? We always are hearing mysterious allusions to how much better Carlotta Patti sang than Adelina; how much more Nicolai Rubinstein knew about the piano than did his brother Anton; that Josef Wieniawski was better on the keyboard than brother Henri on the violin; that Theophile Ysaye was far superior to his brother Eugen as a conductor; that Jean De Reske got all his singing knowledge from his brother Edouard, and that their sister, Félix Litvinne, outshone them both in significant opera art.

Town Topics reports that when Reinald Werrenrath met Caruso for the first time, just before the "Pagliacci" performance in which the American artist was to debut, he held out his hand and said to Caruso: "We should know each other; you know, you kill me in the last act."

Jay Witmark, the publisher, is generally supposed to be more interested in popular songs and melody ballads than in grand opera. The other evening he attended Dorothy Jardon's premiere in "Fedora" at the Lexington Theater. A friend expressed surprise at seeing Jay there. The latter whispered confidentially: "You see, I've got a couple of numbers in this show."

By the way, after the fall of the final curtain at "Fedora," a lady went behind the scenes, kissed Miss Jardon, and said: "My child, you've given me the biggest thrill I've had in years at an opera house." The speaker was Nellie Melba.

We are in receipt of an essay from Miss —, at the end of which was typed: "Author's Tights Reserved."

Unthinking persons love to ask professional critics at the Opera: "How do you like it?" To this question one of the profeshs. answered the other evening: "The same as you."

Frederick Stock signalized his return to the Chicago Orchestra conductorship and his accession to American citizenship by putting on his (February 28 and March 1) program his own new march, "To Democracy." Mr. Stock's March 7 and 8 program consists of Beethoven's "Coriolanus," the same composer's C minor piano concerto (Levitzki, soloist), and Brahms' fourth symphony.

It appears to us that Winifred is right when she lavender-notes: "A home is known by the musical instrument it keeps." Not only that, but how can a place be home, sweet home, that has a piano out of tune?

A sonata as an encore is a new concert diversion, and it was accomplished last Thursday by Olga Samaroff at Aeolian Hall. She warned her hear-

ers in advance that if they applauded sufficiently at the end of the program she would revenge herself upon them by playing Schumann's G minor sonata, but the auditors, unterrified, remained in undiminished numbers and demonstrated noisily and obviously for the promised number. It was performed royally. Earlier in the afternoon, Mme. Samaroff had given a tremendously conceived and splendidly executed reading of Liszt's B minor sonata.

The swan, that most unmusical of birds, has had as many compositions written about it as the lark and the nightingale, while the mellifluous canary, for some reason or other, has been overlooked by mesdames et messieurs les compositeurs.

Tribune, March 2 (headline): "Louis Calvert Says a Good Word for Tradition." Leo Ornstein also has a good word for it.

At a Milan performance of Tschaikowsky's opera, "Pique Dame" (Queen of Spades), Mugnone, the conductor; Didur, the basso, and other participants occupied one of the entr'actes by playing poker in the dressing room. Finally the call came for the next act, but the card enthusiasts left it unheeded. Another call came, and then an imperative summons from the impresario. The audience began to stamp and whistle. But all in vain, for the biggest pot of the evening was in play. Mugnone was in the center between an acefull and four tens. He had three queens. When the preliminary raising ceased he drew one card. It was the queen of spades. He scooped the entire \$4.26 into his pockets and rushed on the stage just in time to avert a riot.

George Hammersley claims that when Brahms showed his Handel variations to the latter, the composer of "The Messiah" exclaimed: "I can Handel my music better than you do."

"Vocalist" inquires: "Does the aria 'Pur Dicesti' mean that it is for the chest?"

That empty seat last Tuesday when Bauer and Thibaud played four Beethoven sonatas was ours.

Grieg, Tschaikowsky, Liszt, and Massenet are the musical small group of wilful men. The critics call them dead, but they insist on staying alive.

Sometimes the critics make one think of filibusters in the political sense.

Now that Paderewski has been defeated for the presidency of Poland, his press agency announces his departure for Paris, where he is to lend his valuable counsel to the deliberations of the Peace Conference. This is the return to America by easy stages. Someone close to Paderewski told us the other day that the pianist never wished to be president of Poland. He merely desired to see his native land rehabilitated and made safe from Russian and German aggression. The same source of information confided to us that already Paderewski has made arrangements for an early return to his house in Paso Robles, Cal., where he will practise the piano and get himself into form for his American tour next season. And thus he still holds the record of being the best advertised pianist in the world.

Husband—I don't wish to go to "Lodoletta."

Wife—I insist. You know you married me for better or "Lodoletta."

Our friend who calls it "Petruchko" seems to be a bit mixed both on his Stravinsky and his Shakespeare.

"Germany thought of everything in advance except the fiddler's fee."—Columbus, Ohio, Citizen.

Bauer and Thibaud mix perfectly in sonatas. They are the Tom and Jerry of that field.

"Norma," promised from time to time by America's twelfth of a dozen star opera houses, does not materialize. One wonders why.

Personally we won't miss anything after July 1, as we are able to get all the intoxication we like by drinking in "Coq d'Or," "Pelleas and Melisande," the last movement of Beethoven's "Eroica," the andante from Tschaikowsky's fifth symphony,

Chabrier's "Iberia," and a few dozen other musical stimulants.

And that reminds us. Also "Aphrodite," the most undraped of all Mary Garden's operas, was conspicuous by its absence at the Lexington, although it had been announced for this winter. As the winter was unusually mild there is no excuse for Miss Garden's defection.

We do not know just why, but this paragraph in London Musical News, of February 1, makes us smile: "The death is announced unofficially of Frau Cosima Wagner. If the report is confirmed, an article on the deceased lady will appear in our next issue."

Oscar Hatch Hawley, with the A. E. F., has supplied us with interesting letters from abroad. When he is not helping to police the Germans in Coblenz, he is thinking about music. The other day, answering a recent "Color and Music" article in the MUSICAL COURIER, Hawley sent us this:

Indeed, there is much to the idea of color in music. I never saw and heard the Scriabin color symphony but I know that all absolute music appeals to me as color and combinations of color, and fleeting tints of color. On hearing any work of absolute music the whole spectrum (or parts of it) passes before my inner vision like clouds across the sky. Most of the Tchaikowsky music is glaring red—not scarlet, but deep, flame and smoke darkened red—with patches of yellow, like flaming sunsets of the tropics. Brahms' music is steel gray and all the tints of blue from the azure heavens of an autumn morn to the cobalt of the stormy Caribbean. And so the music of various masters is grouped in my mind on color lines.

We notice in the Evening Journal that at a recent Bronx Cultural Club concert, one of the soloists was "Miss Rose Mankowitz soprano."

"Observer" purplepencils to us: "It should be possible for you to make some apropos remark about Emerson's phrase, 'Hitch your wagon to a star!'" Yes, for instance?

Gilbert K. Chesterton wrote a Sun article recently in which a sentence led one to reflect whether the world should treasure most a genius, a saint, or merely an honest man.

From the London Musical Standard of February 1: "'Die Walküre,' played for the first time in Manchester by the Beecham Opera Company on January 16, proved at once both the undimmed lustre of Wagner's popularity, and the marvellous resources of Sir Thomas Beecham's Company."

And via the New Music Review (London): "Yet married musicians need not necessarily be unhappy. As in all happy marriages, there should be mutual tact, and tact includes forbearance. Even two pianists may live peacefully together. George Meredith speaks of man and wife defying the world with mutual union. The two musicians may defy the world with mutual pianoforte." In the very city of London there is the example of Katharine Goodson and Arthur Hinton, to disprove what seemed to have been demonstrated by Carreno and d'Albert, Essipoff and Leschetizky, and Maggie Oakey and De Pachmann.

Henry Souvaine, pianist, postcards from Ehrenbreitstein: "Wish you could have been at our entertainment on top of this famous old fort the other night for nearly two thousand boys of the First Pioneer Infantry. We've played for nearly 300,000 men now since August in Italy, Austria, France and Germany."

The other day a musical layman heard for the first time the Liszt piano arrangement of Schumann's "Widmung." The player told his listener: "That's Schumann, you know," to which the reply was: "Of course; but what's that on it?"

The local season for indoor Gardening, that favorite sport of New York opera goers, now is closed until January, 1920.

We are not afraid of the Ides of March—that is the time the music season begins to sound its finale.

LEONARD LIEBLING.

## A DIOGENES QUEST FOR A CONDUCTOR

Now that the end of the season for which the Boston Symphony trustees engaged Henri Rabaud to conduct their orchestra is drawing to a close, they are confronted by the same disturbing and paradoxical situation as last year. In other words, what is admittedly one of the finest orchestras of the world is going begging for a conductor. We say "one of the finest" for the playing has been very uneven this season. There have been some things quite up to the highest standard the orchestra ever has attained, and, on the other hand, there has been some distinctly ragged—mechanically ragged—playing at times. One of the famous soloists of the orchestra (not one of the forcibly ejected Germans), who left it after years of service to join another American orchestra, was asked by a friend why he did so. "Because," he replied, "the Boston Orchestra is going down and the orchestra that I am joining is coming up." And he was entirely correct.

The Boston Orchestra is going down—it has gone down during the season just ending and there is no reason why this should not be said. Rabaud, an excellent musician but an unmagnetic and not over-forceful conductor, possibly has not been able to preserve the discipline necessary to keep the organization up to its best playing. It may be that the queer rumors that disaffected German-American elements have purposely crossed him are true. In any case, there is to be further house cleaning at the end of the season.

And what are the trustees going to do? Assuming that the B. O. intends to adhere further to its policy of shutting out American conductors there are four Europeans of sufficient international reputation to justify consideration for the Boston position: Sir Henry Wood, Willem Mengelberg, Serge Rachmaninoff, and Arturo Toscanini. (Alien enemies are of course not considered.)

Last year the trustees thought they had Toscanini's promise to come over in the fall of 1919, but the MUSICAL COURIER called attention then to the slippery character of that gentleman's moods and resolves. He did what the MUSICAL COURIER expected and changed his mind. So no Toscanini next season.

Sir Henry Wood must decline for the same three reasons that actuated him last year, contracts with English publishers, his silver anniversary as a conductor in London (which takes place this year), and he doesn't wish to come anyway since he and Lady Wood, much prefer London to Boston.

Rachmaninoff, we strongly suspect, does not desire the job any more this year than he did last. He has not conducted for years and it means a tremendous amount of work to prepare himself properly to direct the more than one hundred programs of a Boston Orchestra season. And there is nothing in it for him except the "honor" of the thing. As a piano virtuoso he can and is earning as much money with much less effort.

Mengelberg has very big ideas as to his value—even gauging things from the American point of view. He asked a salary last year which quite staggered the directors—much more than that delectable Doctor Muck ever had received, though in Boston the musical sun used to rise and set with the gentleman who now is at Fort Oglethorpe. Nor will Mengelberg be cheaper this year. Ergo no Mengelberg.

There is nothing to look for in France. The fact of the matter is that France has not at the present moment a single conductor of the first rank. The race ended with Lamoureux. His son-in-law and successor, Chamille Chevillard, who also was offered the Boston position last year, is the best of the lot, but not to be ranked with either of the four men already enumerated.

That there is discontent among the Boston trustees with the outcome of M. Rabaud's work, is reported to be a fact. At the same time, we should not be surprised to see him reengaged for another year. The attitude of the board of trustees is likely to be that since (as they consider) there is no available conductor so markedly better than M. Rabaud as to make a change really worth while, it will be advisable to keep him on through another season in the hope that one of the foreign "stars" of the baton may be had in the fall of 1920.

## PERSONALITY AN ASSET

Somebody with the highly original name of J. Smith, wrote as follows to the critic of the Sun:

I was greatly interested in reading your frank criticism of Galli-Curci's voice. It strikes me if the critics were equally honest in telling the public of the vocal condition

of Geraldine Farrar and Caruso the readers would be saved a disappointment which is sure to be theirs if they attend a Farrar or Caruso performance.

About ten days ago I heard Farrar at a Saturday matinee of "Suor Angelica." Her voice sounded veiled, misty and catarrhal; her high notes were very painful to sensitive ears, being scooped or shrieked up to. Her voice was only a suggestion of what it was a few years ago. This vocal deterioration I have noted last year and more so this year.

If Miss Farrar's voice no longer meets M. O. H. standards, why are there no honest critics to tell us?

The above might also be said of Caruso's voice. I heard him last Saturday in "Lodoletta." His voice is a mere shadow of the golden voice of even two or three years back. Most of the rich beauty and sonority are gone and only in the soft lower tones is there even a suggestion of the Caruso voice. His scooping for G and higher tones was a painful thing to watch and listen to. Why are there no honest critics to tell the public the truth?

J. J. SMITH.

The Sun editor commenting upon the letter states that "he has written no criticism of Mme. Galli-Curci's voice so far as he can remember. Her art is a subject of criticism, her voice only of description"; and he adds later, "the habitual operagoer knows all about the depreciation of certain voices. The proper theme for critical comment is the art of the singer."

All of which is perfectly correct and true, although, incidentally, we cannot indorse Mr. Smith's statement that "Caruso's voice is only a mere shadow of the golden voice of even two or three years back." We did not hear this particular "Lodoletta" performance, but certainly the Caruso voice as we have heard it on various occasions this winter when he was in form cannot be described as the "shadow" of anything.

That Mr. Caruso has acquired the bad habit of scooping even he himself will not deny. However, all this is aside from the point which we wish to make, viz., that Mr. Smith starts from the wrong standpoint. As the Sun critic says, "The habitual operagoer has known all about its depreciation ever since it began." Yet the two examples chosen by Mr. Smith, Miss Farrar and Mr. Caruso, have been and still remain, the two great box office attractions at the Metropolitan. So, why should anybody worry about it? The same is true of Mary Garden. Mr. Smith fails to recognize the fact that the stage personality of an operatic artist is just as much an asset as his voice.

## SENSATIONAL EFFECTS IN MUSIC

In the year 1820 a writer for the London Musical Review criticized some of Beethoven's new compositions in exactly the same way that the critics of today find fault with modern works:

During the season there have been, of course, some novelties in composition. A symphony of Mr. Spohr was well received, but did not excite extraordinary sensation. A quartet of Mayseder, with regard to extravaganza, out-Beethovened Beethoven; but it had little of his genius, his richness or combination. It is one of the things most calculated to make even enthusiasts feel that in music as in life, good sense is indispensable to real excellence. It is, however, probable that the taste for romancing will be pushed into yet stronger absurdity before the perverted judgment of the many will be corrected and brought back to truth. Perhaps no more sufficient proof is necessary than the comparative tameness with which Mozart's masterly symphony in C was received, and the applause lavished on Beethoven's in C minor. Insensibility to so perfect a work can only be accounted for by this rage for extravagance. On the same evening a concerto by the same composer was performed for the first time in this country by Mr. Neate. Beethoven wrote it expressly for him; but his slovenly habits of execution were unequal to the task. The tutti introduction is fine, and the executive parts for the piano very various, very difficult, and at times very effective, though frequently incongruous. Mr. Neate played with remarkable brilliancy, and was greeted with never-ending applause.

Beethoven's music does not appear extravagant to us. In fact, a good deal of it is quite old fashioned to our ears. But there is one sentence in the above quotation which we ought to remember. We refer to the remark that "in music, as in life, good sense is indispensable to real excellence." Beethoven invented new effects which the critics of the day hardly knew what to make of. The young composers of the period seized on several of the new effects and carried them to extremes. When the public got used to the Beethoven effects they found that those effects were good. But the extreme effects soon became wearisome and were dropped. That is why so many composers who make considerable stir in their own day are forgotten in the next generation. The great extremity to which they carry their effects makes them very much talked about in their own day and causes them to be utterly forgotten in the next decade. We have several composers now who are far more extreme and sensational than Wagner. They get talked about and awaken much curiosity, but most of them will only be found in musical histories

when the works of Wagner are played as old classical music.

The critic who wrote for the London Musical Review in 1820 complained of the tame way Mozart's C major symphony was received, and then tried to account for it by saying that the public had a rage for extravagance and applauded Beethoven's C minor vigorously. That critic did not take into consideration the effect of Beethoven's fuller orchestration and greater sensational appeal. Mozart's C major symphony is as great a work of art now as it ever was, though it does not excite our nerves now as it used to excite the nerves of those who had never heard the intensity of expression and loudness of our modern works. Mozart's works suffer by comparison with modern works to a certain extent as Wagner's "Tristan" prelude suffers when played on the piano.

In putting programs together it is therefore very important to consider the emotional and sensational intensity of each work before it is placed beside another work on the program.

### "WHAT WERE CALLED OPERAS"

Incledon was a Cornish man who came into this world in 1763 and became a choirboy in Exeter Cathedral at the age of eight. In 1779 he took to sea and sailed in the king's navy for five years, after which he became a tenor and one of the most famous opera actors and singers of the day. When his vocal powers were on the wane he visited America. In a volume called, "Figures of the Past," which was written by Josiah Quincy about forty years ago is to be found an account of Incledon's appearance at the one and only theater in Boston at that time:

My freshman year (at Harvard) was marked by the appearance of Incledon, in what were then called operas, that is to say, plays of which two-thirds were dialogue and the rest song. In one of these performances he introduced his famous song, "The Bay of Biscay," and I well remember the storm of enthusiasm which testified to the wonderful pathos he threw into the earlier stanzas, and to the triumphant vigor of its conclusion. In those days demands for repetition and summons before the curtain had not degenerated into the unmeaning and annoying conventionalities they have since become. They were seldom given, and when bestowed carried a real compliment to the performer. Incledon appeared in answer to the call; but, instead of the impassioned instrument of the superb vocalization to which we had listened, he stood before us as the exhausted old man he really was. "Ladies and gentlemen," said he, "it is impossible for any man to repeat that song without intermission." The wearied tone and fatigued attitude of the veteran were very touching; it was a striking change from the pathos of art to the pathos of nature.

Notwithstanding Incledon's "superb vocalization" and "pathos of art" in that heart rending ballad of "The Bay of Biscay" which was interpolated in what was then called opera, it was deemed advisable to lighten the mental strain of the Bostonians by having a comic man do a turn or two at the end to restore the normal tone of good cheer. Says Josiah Quincy:

Bray, the comic actor of the day, introduced one of those audacious gags which Shakespeare's good advice to his clowns, "to speak no more than is set down for them," has not succeeded in banishing from the stage. A popular song of the day, called "The Old Jackdaw and the Young Jackdaw," had been sung by Bray, who interrupted the applause with which it was greeted by suddenly assuming the manner of Incledon, and declaring to the audience with the utmost gravity that it was beyond the power of any mortal to repeat the song to which they had just listened. The peals of laughter which this sally occasioned ring in my ears yet.

Forty years ago old Josiah Quincy ceased to hear the ringing peals of laughter in the year 1817. He has joined his classmate, Ralph Waldo Emerson, in the silent tomb. And Bray's last joke was finished long ago. Incledon died in England in 1826 very shortly before Weber, one year before Beethoven, and two years before Franz Schubert passed on. A boy of thirteen was just beginning to take an interest in music in 1826. When he became a man he had a good deal to say about "what were then called operas." His name was Richard Wagner and he probably never heard of Josiah Quincy, Incledon and Bray. But Incledon might have been a better sailor than some of the tenors are who travel to Cornwall with Isolde.

### A FOREIGN METHOD

Four hundred years ago a certain Richard Hackluit, of London, sent an English dyer to Persia to discover as much as he could of the Persian manner of dyeing wool. His instructions to the traveler were both wise and humorous. They apply with equal force to the music students who go from a great musical center like New York to study in some third rate foreign city whose chief attraction

to the student is very often only that it is far away. A good three hundred years before Campbell wrote about distance lending enchantment to the view Richard Hackluit wrote as follows:

England hath the best wool and cloth of the world, and for that the clothes of the realms hath no good vent if good dying be not added: therefore it is much to be wished that the dying of forren countreyes were seene. It behooves you to have care to returme home with more knowledge than you carried out.

We may truly say that America hath the best voices of the world. At least they are as good as the voices of "forren countreyes." Yet how often have we seen our students with less practical knowledge than they carried out. They almost always get the foolish notion that good singing can only be done in the language which was their teacher's mother tongue. Then of course they are ashamed to sing American songs. To tell the truth, they are not able to sing American and English songs properly. They would never learn to paint portraits if their instruction was only in the use of a whitewash brush. How can they sing fine concert songs if their instruction has been only to declaim dramatic phrases for an opera house? "It behooves you to have care to returme home with more knowledge than you carried out."

### THE COOINGS OF BILLINGS

For a period of about forty years a certain Henry Wheeler Shaw managed to hide his name and remain entirely unsuspected behind the pen name of "Josh Billings." After Josh has joshed the nation for two generations and made his whimsical "O. K." accepted by the English speaking world as a guarantee of "Oll Korect," the time arrived when the pen slipped from the nerveless hand and the smile of the humorist relaxed into pallid calmness. Henry Wheeler Shaw, son of a member of Congress, was carried to his grave, and the nonsense of Josh Billings came to an end.

Josh wrote on many subjects during his long career. Perhaps his "Essay on Music" will be read with interest during the opera season of 1919. The volume from which we quote was published in 1866.

#### AN ESSA ONTO MUSIK.

Musick hath charms to sooth a savage. To rend a rok or split a kabbage.

So the tell me, but I shud rather try a revolver on the savage, a blast ov powder on the rok, and good sharp vinegar on the kabbage. I haint searched history tew disicker who giv the first concert ov musik. We are told that in THOSE DAYS "the stars sang together" but in THEZE DAYS you kant git stars tew sing together. We often hear it said "that such a person haz a good ear for musik." I don't fellership this remark; awl a person wants tew understand musik with, is a good soul; a "good ear" haint got enny more tew du with it than a good sett ov brains has tu du with charity. Musical crickets insist that if the gammut aint rite, the musik aint rite; this is awl nonsense; the gammut haint got enny more tew du with a musick-hungry man than a knife and fork has with his dinner, if he is real hungry he can eat with his fingers. Musick wa'nt got up tew make us wise, but better nutured. How much opera musick dew you suppose it wud talk tu make a man cry? Folks will tell ya that such an "overture fria dabuls" (or sum uther furrin big named thing) "was moste heavenly rendered," tha mite as well tell me that a pumpkin pie was heavenly rendered. What do i care about the rendering if i don't git a piece ov the pie? Let some Prime Donner, or Mezzer Soapraner, or Barrytown Base, or some sich latin individual, cum into this village, and histe their flag, and hav a programmy ov singing as long as a sarch warrant, and as hard tu spell out as a chinese proklamashunritten upside down, and taxed seventy-five cents for a preserved seat, and moste everybody will go tu hear it, because moste everybody else dus, and will sa, evry now and then (out loud) "how bewitching! how delishus! how egstastick!" and nineteen out ov every twenty-one ov them wouldn't kno if the performance was a burlesk on their grandmother. Wouldn't it be fun tew cee one ov these opera singers undertake tu rok a baby to sleep? i guess thare woud be two parts carried tu that song about that time. Suppoze yu shud come home at nite a weary boy, and la yure hed in mother's lap, and she shud let out a opera, good Lord! wouldn't yu think yure mother was a lunatik, or ought to be one at onst, tu save her karakter. "Korrect tait" is another big wurd; i've heard folks use it whose finger nales wanted cleaning. Musik, after all, is sumthing like vittels, the more cooking and seasoning we use, the more we have to hav, till after a while we kant enjoy ennything ov the vittels but the pepper.—Opera dont hav enny more loosening affeck on me than castile ile wud on a graven image. I set and gaze, and hark, and cee the whole aujierce in birogliehicks, and awl i kan do iz to get mad that sich stuff is called musik. But all the reasoning in the world won't convince menny people that thia haint got a rite tew gó into fits over an opera tha dont understand a word ov; it iz the fashion tew expire and have their souls dissolve in latin at the rate ov seventy-five cents. an it haz got to be did. "sink or swim, survive or perish."

If, Josh Billings saw any one read this essay without laughing he might say that only human beings with intellect were expected to laugh. The horse and the owl never turn a hair at the best joke, which, like music, is a matter of taste. Josh Billings did not like the operas of 1860. The joke would be on him if he had to hear the operas of 1919.

### I SEE THAT—

The premières of two American operas, "The Legend" (Breil) and "The Temple Dancer" (Hugo), will be given at the Metropolitan on March 12, in conjunction with a revival of Cadman's "Shanewis."

Young professional artists of New York State wishing to take part in the N. F. M. C. biennial contests can obtain full information by addressing J. Landseer MacKenzie, at 291 Fifth avenue, New York City.

It is highly probable that Kansas City, Mo., will soon have a symphony orchestra.

The degree of doctor of music has been conferred upon John Frederick Wolle by the University of Pennsylvania.

Boston's Victory Celebration was expressed through a two days' International Music Festival in Mechanics' Hall on February 21 and 22.

Arthur Shattuck was presented with a replica of the key to the city of Memphis by the Teachers' Association of that place.

Marie Kryl, the Chicago pianist, will make her New York debut in Aeolian Hall on Friday evening, March 7.

A Philadelphia audience made Leopold Stokowski, the conductor of the Philadelphia Orchestra, call his men to their feet three times during the rendition of one program.

John Hand, the new American tenor, has just returned to New York after a successful Western tour.

The stage personality of an operatic artist is just as much of an asset as his voice.

Emma Roberts was the soloist with the Russian Symphony Orchestra on March 3 at Norfolk, Va.

Florence Macbeth scored another success as Gilda in "Rigoletto" in the Chicago Opera's last performance in New York on Saturday evening.

Magdeleine Brard will make her last appearance in the United States for the present season at the Metropolitan Opera House on Sunday evening, March 9.

May Peterson's appearance in Greensboro, N. C., was a gala occasion in the musical life of that city.

Rosa Raisa has fully recovered from her recent illness and will at once resume her operatic work.

Hipolito Lazaro will appear with the Bracale Opera Company during the summer months.

Carlo Liton, the Belgian tragedian, read "Carillon" and "Drapeau Belge" with the New York Philharmonic Society at Carnegie Hall on March 2.

Effa Ellis Perfield gave one of her music tests at Steinway Hall, New York, on February 25.

Fritz Kreisler has completed a new string quartet which will be performed by the Letz Quartet in New York in April.

Greta Masson's Boston recital will take place on April 12 instead of March 29, as originally planned.

Mme. De Cisneros gave a reception in honor of Raoul Laparra, the composer of "La Habanera."

Elias Breeskin's New York recital, scheduled for March 4, has been postponed to April 1.

Toscha Seidel's recent remarkable rendition of the Tschaikowsky D major concerto attracted great interest in St. Paul, Minn.

Gladys Axman, the dramatic soprano who spent six weeks in France, has returned to New York.

Emilio De Gogorza was the soloist with the St. Louis Apollo Club on February 11.

"To equip the pupil for a life work" is the aim of Kenneth M. Bradley, president of the Bush Conservatory in Chicago.

Mabel Garrison has the happy faculty of living the mood of her songs to such an extent that two hours of her singing did not satisfy a St. Paul audience.

Cleofonte Campanini announces that Mary Garden will sing a new role with the Chicago Opera Association next season.

W. G. Whittaker, a well known English conductor and composer, will produce some of Percy Grainger's works at an open air peace and commemorative festival to be held in Newcastle on Tyne, England, in June.

Frieda Hempel and Leo Ornstein are to be the soloists at the fifth Evening Mail Home Symphony concert in Carnegie Hall on March 12.

Anna Case had a phenomenal success in Los Angeles.

The Music Teachers' Association of Los Angeles favors a memorial auditorium.

Adolf Weidig conducted the Minneapolis Symphony Orchestra while Emil Oberhoffer was in the East.

Andre Messager, it is understood, has resigned his position as conductor of the Paris Conservatory Orchestra.

Aurelio Giorni, pianist, was heard recently in a splendid recital in Philadelphia.

James Gibbons Huneker is fifty-nine years old.

Charles D. Isaacson advises musicians to place melody ballads on their recital programs.

George Hamlin is always busy.

Within five days after Frances Nash's recent success with the Chicago Symphony Orchestra she was engaged to return to Orchestra Hall on the evening of May 2, when she will appear in joint recital with Paul Althouse.

Henry Hadley has just completed the score of a new work for chorus, soli and orchestra, entitled "The New Earth."

Maurice Dambois is creating quite a sensation with his difficult composition for cello, "Caprice Russe," which he is playing at many of his concerts.

The outstanding musical events during the season in Toronto were the concerts by the noted Mendelssohn Choir.

The biggest St. Louis symphony concert of the year took place on Friday and Saturday, February 14 and 15, when Max Zach, with the assistance of Max Rosen, violinist, gave his one complete Tchaikowsky program of the year.

Dorothy Jardon proved her artistic mettle when she made her debut with the Chicago Opera Association in Giordano's "Fedora."

Victor Herbert says that melody is the soul of music.

Many noted singers are using Arthur W. Penn's songs. Charles Wakefield Cadman's "Shanewis" was given in concert form in Lincoln, Neb.

G. N.

## ACROSS THE COUNTRY

**Barre, Vt.**—The music and art department of the Barre Woman's Club recently gave a program devoted to "Aida," a sketch of the opera being read by Gladys Gale.

**Boston, Mass.**—(See letter on another page.)

**Brattleboro, Vt.**—Earl Braman, formerly supervisor of music in the schools at Brandon and organist at Trinity Church, Shelburne, has taken up his duties as supervisor of music in the public schools here. Mr. Braman has just been discharged from service in the signal corps.

**Burlington, Vt.**—A concert for the benefit of the Armenians and Syrians was given Sunday evening, February 16, at the Majestic Theater under the direction of a committee headed by Fred G. Huard. The very large audience heard a program of seventeen numbers, and among the soloists were Thomas B. Weaver, Margaret George, Katherine Stay, Elizabeth Pine, Helene Smith, William Windsor Ward, Leo Ryan, Genevieve Bisson, Rena Flaherty, Master Robert Rousseau, Mrs. A. Rousseau, and Irene O'Brien. In addition, a specially organized orchestra of twenty-two pieces, under the baton of Harold Haylett, leader of the Majestic's regular orchestra, made its first appearance and scored a big success. It is hoped that the orchestra will be kept together for future local concerts.—A community sing, under the direction of Beryl Harrington, supervisor of music in the public schools, took place at the Athena clubrooms February 18. The soloists included Mrs. C. M. Goudey, Eleanor Crockett, Arlene Unsworth, Dorothy Ballou, Dorothy Gurney, Evelyn Canning, Mrs. J. E. Trail, and Evelyn Magner. The general program was in charge of Miss Harrington and Mrs. C. M. Goudey. Mrs. Walter H. Crockett and Mrs. C. M. Moulton were the accompanists and Mrs. Buchanan played the violin.

The musical score consists of four staves of music for voice and piano. The top staff is for the voice, with lyrics: "Dear little rose, with your heart of gold," and "My dearest sweet I will trust you to keep." The bottom three staves are for the piano, with markings like "piano off" and "piano on". The score is in common time and includes a tempo marking "Refrain Moderate tranquillo expressive". Copyright notice: "Copyright MCMXVIII by LEO FEIST, Inc., Feist Building, New York. All rights reserved. Used by permission of LEO FEIST, Inc., Feist Building, New York."

**Charlotte, N. C.**—Several prominent Concord artists furnished an interesting program at the Camp Green Base Hospital on Monday evening, February 17. Mrs. Charles B. Waggoner delighted with songs for soprano, and one of the features of the concert was the playing of two of her own compositions. Others who appeared on the program were Helen Patterson, soprano; Nell Herring, pianist-accompanist; Kay Patterson, flutist, and Mrs. W. H. Gorman, reader.

**Chicago, Ill.**—(See letter on another page.)

**El Paso, Tex.**—El Paso's new auditorium, now known as Liberty Hall, was packed to the doors on the evening of February 15, the occasion being the first appearance of the French Army Band, under the direction of Fernand Pollain. It was the rarest treat that El Pasoans have had in many years, and the audience was very enthusiastic. The arrangements for the band were under the direction of James G. McNary, president of the First National Bank, who has always taken a prominent part in musical affairs here. Mr. McNary made arrangements for the band to visit our sister city, Juarez, Mexico, and while passports are still in order, F. W. Berkshire, supervisor of immigration, and Andreas Garcia, Mexican Consul General in El Paso, waived passport regulations to permit this visit, and the band was therefore wined and dined by our border city. It is hard to select any special artist for mention, but the pianist, Georges Truc, and the violinist, Alexander Debraille, both elicited wild applause with their skillful playing in their solo numbers. M. Truc captivated his audience with his masterful interpretation of Saint-Saëns' "Etude en forme de Valse," and M. Debraille's playing of "Rondo Capriccioso," by Saint-Saëns, was done with remarkable ease, producing the most delicately exquisite tonal effects. The band numbers included selections from some of the most famous French composers. Perhaps the most enjoyed work was the suite from Delibes' ballet, including the well known "Pizzicato," "Valse Lente," and "Marche et Cortège de Bacchus." The concert opened with the playing of the "Star Spangled Banner," followed by "La Marseillaise."

**Emporia, Kan.**—(See letter on another page.)

**Fitchburg, Mass.**—Announcement has been made of the engagement of Herbert I. Wallace, president of the

Fitchburg Choral Society, and Alice Tilton Geldert, of Leominster. The presentation of the majority of the worth while musical events in Fitchburg for many seasons past may be attributed, either directly or indirectly, to the generosity of Mr. Wallace and his intense interest in music. For twenty-three successive seasons he has brought the Kneisel Quartet to this city for an annual series of concerts, building up local appreciation of chamber music from an attendance of a mere handful at the beginning until, in later seasons, all available seats are sold weeks in advance. Mr. Wallace has also presented a series of concerts by leading New York and Boston artists at the Fitchburg State Normal School, events which have been complimentary to students and faculty, as well as to the teachers of the public schools of the city and to the members of the Fitchburg Choral Society. He gives prizes annually aggregating \$300 to students of the Fitchburg High School and Fitchburg State Normal School for the best essays on musical topics; he has contributed generously to the support of various local musical events that have been free to the public, and his willingness to stand as financial guarantor behind local organizations has enabled Fitchburg music lovers to enjoy concerts by such well known artists as Louise Homer, Albert Spalding, Fritz Kreisler, Constantino, Alice Nielsen, and the Boston Symphony Orchestra. It is also through his interest in music that the Fitchburg Choral Society is enabled to present such artists as Mabel Garrison, Anna Fitzsimons, Andres De Segurola, and Reinhard Werrenrath at the annual music festivals of that organization. Mrs. Geldert is well known in vocal circles, having held the position of contralto soloist in several of the larger churches in the adjoining city of Leominster, and has also been active in the affairs of the Fitchburg Choral Society, being a member of the present board of directors of that organization and of various committees.—The first appearance of the Elsho Trio in this section of New England was at the Fitchburg State Normal School on Tuesday evening, February 11.

that it had to be repeated. Elgar's "Pomp and Circumstance" march was a fitting conclusion to a splendid program. The soloist, Estelle Louise Vernet, lyric soprano, delighted the audience with her splendid rendition of the aria "Caro Nome," from "Rigoletto," and also with a group of songs. She was accompanied by Mrs. Walter L. Larsen. This concert was given under the auspices of the Green Bay Orchestra Association, now in its fourth season, composed of the leading business men of the city.

**Greensboro, N. C.**—A gala occasion in Greensboro's musical life was the appearance here in concert on February 18 of May Peterson, the Metropolitan soprano, at the Greensboro College for Women. Miss Peterson's coming had been widely heralded, and glowing reports of her beauty of voice and comeliness of person had long preceded her arrival. Expectation was at high pitch in an audience which taxed the capacity of the auditorium, and the sheer pleasure imparted by the supple voice and liquid phrasing of the alluringly youthful singer left nothing to be desired. She displayed keen appreciation for the vitalizing, recreating quality of interpretation which looks behind and beyond printed notes to find the spirit of them. The number of songs in English on her program caused much favorable comment among musical connoisseurs in this city. Her hearers were particularly pleased with her rendition of Arthur A. Penn's "The Magic of Your Eyes." It is to be hoped that the ovation received here will induce May Peterson to visit Greensboro again soon.—Wade R. Brown was in charge of the community sing held in the Bijou Theater on February 19. A number of familiar songs were sung with marked enthusiasm by the audience.—Kathryn Severson, soprano, presented a program of American songs at the last meeting of the Euterpe Club, Greensboro's most active music club, of which Mrs. Wade R. Brown is president.

**Kansas City, Mo.**—(See letter on another page.)

**Lindsborg, Kan.**—The second of the Shipman concerts was given in Bethany College chapel, Thursday evening, January 30, when Vera Poppe, cellist, and Edouard DuFresne, baritone, appeared in joint recital with Arvid Wallin, accompanist. Mr. DuFresne's tones were a bit pathetic, something which added to the beauty of his numbers, as the greater part of the audience knew of the deep sorrow he had recently passed through in the death of his beloved companion. "Chanson d'Amour," by Hollman,

## A NEW AMERICAN MELODY BALLAD

### "WHEN YOU LOOK

IN THE

### HEART OF A ROSE"

By MARIAN GILLESPIE and FLORENCE METHVEN

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Of the personnel of the trio, Willem Willeke, the cellist, was already personally known to many Fitchburg music lovers through his previous association with the Kneisel Quartet, while his present associates, Samuel Gardner, violinist, and Richard Epstein, pianist, won enthusiastic recognition on Tuesday evening through their remarkably artistic rendition of the César Franck sonata for piano and violin, as well as in the trio ensemble. The euphony of tone, exquisite shading, and perfect ensemble of the trio were such that the organization now is ranked with the favorite interpreters of chamber music who have been heard frequently in this city during past seasons.—Clifton H. Wood, baritone soloist in the quartet choir of the Calvinistic Congregational Church, and of the Page Concert Company for several years, is now engaged in entertaining the soldiers of the Allied armies on the Italian front. Going overseas in October of last year to fill a secretarial position for the Y. M. C. A., he was assigned to assist in the Y. M. C. A. entertainment activities as soon as his ability as a singer and musician became known.—Theodore Cella, harpist of the Boston Symphony Orchestra, was the assisting soloist at the Simonds memorial concert at the Calvinistic Church on Sunday, February 16, participating with the quartet choir of the church and Ralph L. Phelps, organist, in the presentation of an attractive program.

**Green Bay, Wis.**—The concert given on February 18 by the Green Bay Symphony Orchestra, Walter L. Larsen, conductor, augmented by twelve members from the Chicago Symphony Orchestra, including Harry Weisbach, concertmeister, and Theodore Du Moulin, principal cellist, was an unqualified success from every standpoint. The theater was filled to capacity, every seat having been sold long before the time of the concert. The orchestra acquitted itself splendidly, due to the capable training given by Professor Larsen and to the assistance of the artists from Chicago. The program opened with the overture to "The Merry Wives of Windsor," and was followed by Schubert's "Unfinished" symphony, which was given a creditable reading. The "Scenes Poétiques" of Godard were especially enjoyed by the music lovers. Mr. Weisbach's masterful work in Saint-Saëns' "Prelude du Déjeuner" brought forth vigorous applause, and he responded with "Meditation," from "Thaïs," Massenet, assisted by the orchestra, with Mrs. Walter L. Larsen at the piano. Grainger's "Shepherd's Hey" and Delibes' "La Source Ballet" followed. By request, Mr. DuMoulin and Julius Furman played Tit's "Serenade," which was so much appreciated

brought several encores. Miss Poppe's fine cello playing and the artistic accompaniments of Mr. Wallin were also well received.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Manchester, N. H.**—The Philharmonic Orchestra of New York, with Josef Stransky, its distinguished conductor, delighted an audience of about 1,600 of Manchester's musicians and representative society people at the Academy in this city on February 21. Mr. Stransky and his orchestra, including the first violinist, were given an ovation from first to last, and at the close of the program the large audience absolutely refused to leave the hall. Mr. Stransky was recalled repeatedly in an unprecedented manner in this city, and graciously contributed an additional number. The concert was given under the auspices of the Manchester Music Association.

**Medicine Hat, Alberta, Canada.**—The second piano recital in the sixth season was given by pupils of Theodor Fossom on Monday evening, February 10, those participating being Harriet Larson, Ella McCombs, Robert Stoner, Agnes Scollard, Florence McCombs, Theresa Donner, Helen McCandie Francis McCandie, Alida Brugman, Florence McNichol, Mrs. J. S. Macleod, Mrs. O. B. Lee, Beth Allen, Mrs. Nelson Driver and Helen Garvan. Mrs. Fossom also has a large class of piano students, and an interesting program was rendered by sixteen of them on Tuesday evening, February 11.

**Miami, Fla.**—Fred King's "River of Sleep" was given an excellent rendition by Florence Cavanaugh at the concert held in Royal Palm Park on February 10. With the permission of Mr. King, Barcellos De Braga, pianist, has used the theme of the song in the writing of a sonata.—Atherton Furlong, teacher of voice, and Herman Cheilius, pianist and organist, of Boston, contributed to the enjoyment of the musicale given by Mrs. Clyde Sailors at the Clyde apartments on February 19. Among other musicians who participated in the rendition of the program were Hamilton Hopkins, Charles Sharman, Harry Conwell (of Philadelphia), Mrs. C. B. Robinson and Mrs. Sproule-Baker.—A large and appreciative audience attended the first concert of the Miami Symphony Orchestra on February 23 at the School Auditorium. Maurice Karp deserves much credit for establishing this organization, which consists of thirty pieces and is composed of excellent local musicians assisted by visiting artists. Esther

Miriam Finney, harpist, played the "Fedora" gavotte, by Lapitano, and Hamilton Hopkins sang the prologue from "Pagliacci." Rocco Calona, violinist, and Earl Lord, trombonist, were also heard in solo numbers. —On February 22, Mrs. Ira Sproule-Baker had charge of the entertainment for the Miami Children's Music Club. Music of the Colonial period formed an instructive and entertaining part of the program. Then there was a memorial to our boys who gave their lives for their country. One of the features of the afternoon was the singing of Ruby Shower Baker. Others who appeared on the program were Elizabeth Shankman, Hermoine Jaudon, Elizabeth Price, Zenia Wolfson, Margaret Terry, Mrs. W. T. Lanier and Lillian Reed.

**Minneapolis, Minn.**—(See letter on another page.)

**Montreal, Canada.**—(See letter on another page.)

**Oakland, Cal.**—(See "Music on the Pacific Slope.")

**Okmulgee, Okla.**—(See letter on another page.)

**Philadelphia, Pa.**—(See letter on another page.)

**Pittsburgh, Pa.**—(See letter on another page.)

**Providence, R. I.**—(See letter on another page.)

**Richmond, Va.**—Louis Graveure, baritone, appeared here in recital at the Jefferson Auditorium on January 31, this being the second event in the Artists' Series of concerts given by the Musicians' Club. Bryceson Treharne accompanied. A large audience of subscribers and guests of the club heard this sterling artist in a program of twenty-three numbers, increased by repeated and extra selections to nearly thirty songs. In each and every number Mr. Graveure gave immense pleasure, singing in superb voice and demonstrating thorough mastery of his art. The Dvorák group, comprising, in part, "Songs My Mother Taught Me" and "Freedom," strongly contrasted numbers, evoked much enthusiasm. "Vision Fugitive," from Massenet's "Heddiade," was the aria. A group of Irish songs, some with a humorous turn, greatly pleased and entertained us. Richmond has had no more artistic singer here within recent memory.—The first concert of the Richmond Philharmonic Orchestra, a local and largely amateur organization, was given at the Academy of Music on January 30. W. Henry Baker conducted. This interesting institution discontinued its work for the period of the war, but returns to the concert field this year with increased membership and much enthusiasm. An

## MUSICAL COURIER

delphia. Mr. Blake has proved an artist of considerable ability, and he will be missed from our local contests and in his notably fine choir work.

**Rochester, N. Y.**—Eddy Brown, violinist, was the soloist at one of the recent concerts given by the Rochester Symphony Orchestra, and his playing of the Beethoven concerto with that organization at once stamped him as one of the foremost violinists of the day. The difficult cadenza fairly thrilled the audience, and his solo numbers were also enthusiastically received.—Plans are under way for a benefit concert to be given in memory of David Hochstein, one of Rochester's violinists who gave his life for his country.

**Rutland, Vt.**—B. A. Brehmer, organist and choirmaster at Trinity Church, has resigned his position, and will be succeeded by Helen Perkins, of Shelburne.

**San Antonio, Tex.**—The Musical Club devoted its monthly musical of February 4 to a farewell to Herbert Wall, an artist who has endeared himself to San Antonio musicians. Those appearing on the exceptionally excellent program were Alice Conrey Slade, Lillian Wagner, Clifford Biel, Martha Baggett, Mary Covington, and Herbert Wall, baritone. The accompanists were Flora Briggs and Hector Gorjux.—Arthur Claassen arranged the program which was given at the Lutheran Brotherhood Club, February 5, with the following participants: Elizabeth Hein, Ruth Witmer, Walter P. Romberg, Glenn Law, and Mrs. Arthur Claassen.—The San Antonio Musical Club gave an excellent entertainment, arranged by Mrs. Walter P. Romberg, at Camp Travis, February 5, when the program was rendered by Idella Adelman, Mrs. Arthur Claassen, Walter P. Romberg, Jewel Engel and Aileen Beakley. Mrs. L. Meadows was the accompanist.—The San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, presented the fifth concert in the series of six at the Empire Theater, February 6, with Mary Howard, soprano, as soloist. One of the orchestral numbers was "The Armistice March," by John M. Steinfeldt, a San Antonio musician. It is a spirited march, and short strains of "The Marseillaise" occurred throughout. The number was so well received that it had to be repeated. Miss Howard sang "Alack-a-Day," by Couquard, and "The Hero," by J. Santos, who is one of the first violinists of the orchestra. The words are adapted from Tagore's poem, "The Hero." In both numbers Miss Howard's singing was character-

events.—Due to the influenza epidemic and war conditions, the Musical Art Society has not been active recently, but the organization now expects to resume its regular meetings and to present some attractive programs.—Henri Scott, the well known baritone, rested here for a few days between engagements at Seattle and Portland.—Clara Cathey Burt, singer and composer, formerly of Memphis and Chicago, gave a program of her own compositions before a large gathering of the Jewish Council of Women on January 27. She also gave a similar program for the Woman's Club recently.

**St. Louis, Mo.**—(See letter on another page.)

**St. Paul, Minn.**—(See letter on another page.)

**Syracuse, N. Y.**—On Wednesday evening, February 12, Raymond Wilson, the young American pianist, gave a recital in Elmira, N. Y., under the auspices of the Thursday Morning Musicales. His playing was highly appreciated by a large audience, and he was enthusiastically recalled several times. The Elmira Press spoke in the highest terms of his work. Thursday evening, February 20, Mr. Wilson gave a joint recital with several local soloists in the South Presbyterian Church in Syracuse.

**Toronto, Canada.**—(See letter on another page.)

**Waterbury, Conn.**—Amelita Galli-Curci thrilled an expectant audience at Buckingham Hall on February 24, when she gave a concert which was a marvel of lyric art. It was a notable performance for Waterbury music lovers, for the singer was in splendid voice, and despite the fact that she sang several numbers at the New York Hippodrome the evening previous, showed no signs of fatigue. One is impressed immediately with the singer's control of her voice. She can make it rival the bird's for sweetness, clear the highest notes, and toss liquid tones about with marvelous ease. Of her offerings on this occasion, the "Shadow Song," from "Dinorah," was the favorite, and thrilled with the perfection and beauty of its rendition. The flute accompaniment made it especially effective, the notes of the singer rivaling those of the instrument for clearness. Benedict's "La Capinera" had the same effect, and was much more pleasing than either "L'Amour de moi" or "I've Been Roaming." "Down in the Forest" was simpler, not testing the powers of Galli-Curci's voice

## AN OPEN LETTER TO MME. ROSA RAISA OF THE CHICAGO OPERA ASSOCIATION

Dear Rosa Raisa:—

I notice that your success with the Chicago Opera Association has been phenomenal, and the public shows its appreciation of your exceptional vocal gifts by crowding the houses in which you make your appearance. This leads me to suggest that when you make up your programs for your concert tours, please do not overlook American melody ballads. American audiences will appreciate your singing them and I know that you will not be disappointed in that beautiful American ballad "When You Look in the Heart of a Rose."

Yours for good melody ballads,

*Leakest.*



ensemble of some forty musicians appeared on the Academy stage, and the orchestral balance was well preserved. Considering the limited time in which Mr. Baker had at his disposal in preparing for the initial concert, the results may be pronounced highly satisfactory. The instrumental numbers were the overture from Auber's "Le Cheval de Bronze," the Beethoven "Turkish Patrol," selections by Friml, Bartlett and Sousa, and an arrangement for the cellos of the "Celeste Aida," with solo by Otto Heas—the last named number quite novel here. Mrs. Howard Cooke, soprano, sang two Puccini selections, the "Prayer" from "Tosca" and the "Mi Chiamano Mimi" from "Bohème." Mrs. Cooke was in splendid voice and her singing evoked an ovation, to which she responded with extra songs by Willeby and Woodman. Oswald Blake, tenor, sang the "M'apari" from "Martha" and Clay's "I'll Sing Thee Songs of Araby." Mr. Blake likewise scored a success. Earl Mitchell came from Camp Lee and accompanied Mrs. Cooke very ably, Mr. Baker performing the same office for Mr. Blake.—Four other concerts will be given by the Philharmonic Orchestra during the remaining months of the winter, and Mr. Baker promises an interesting series. Richmond needs a municipal orchestra, and we hope Mr. Baker has inaugurated a movement that will supply the city with this requisite.—The Wednesday Club, under the direction of W. Kirke Mathews, is proceeding with rehearsals for its annual May festival. "The Creation" is in rehearsal, and it will be given with specially engaged artists. No announcement is forthcoming at present as to the artists. Two evenings will be devoted to the festival, the second to be an artists' evening, as in previous years.—On Monday evening, February 24, the two choirs of the Sunday evangelistic meetings combined for a concert at the City Auditorium. Many of the leading musicians of the city appeared with the chorus, which numbered 500 or more singers. Walter Mercer, in charge of the public school music, is responsible for this choral innovation, which, we are informed, was conducted by Mr. Rodeheaver, of the Sunday party. The capacity of the Auditorium was taxed to the utmost, which means an audience of some 4,000 people. The "Hallelujah" chorus and "Unfold, Ye Portals," from "The Redemption," were the principal numbers.—Oswald Blake, for the past year tenor of the First Baptist Quartet, has resigned his position and returned to his former home in Phila-

delphia. Mr. Blake has proved an artist of considerable ability, and he will be missed from our local contests and in his notably fine choir work.

**Sacramento, Cal.**—(See "Music on the Pacific Slope.")

**San Francisco, Cal.**—(See "Music on the Pacific Slope.")

**San Diego, Cal.**—(See "Music on the Pacific Slope.")

**Spokane, Wash.**—A packed house greeted Josef Hofmann when he appeared here in recital at the Auditorium on February 1, when his renditions included his own version of "The Star Spangled Banner," the Beethoven sonata in E flat major, and a group of Chopin numbers. His technical efficiency and dexterity were equalled by his musical imagination, and the impression which he created on his hearers was one of admiration and affectionate regard. In speaking of his impressions of this city, Mr. Hofmann said: "The field of endeavor about your fair Spokane is so great that it is destined to be the home of great artists. The way to success is opening wider every day about Spokane, and the people are educated to good music."—It has been announced that two conventions of musicians will be held simultaneously in this city in April, the Washington State Teachers' Association and the Inland Empire Teachers' Association. Interesting programs are being prepared, and negotiations are pending to have several people of national prominence here for the

as did the other numbers, but being very pleasing withal. Manuel Beneguer, flutist, accompanied Galli-Curci in the "Dinorah" number and in "La Capinera," and gave two solos, "Pastorale" and "Scherzettino," both by Taffanel.

**Youngstown, Ohio.**—The Monday Musical Club gave their Victory Sing on Sunday afternoon, February 16, in the Swedish Mission Church. The public is encouraging these affairs by turning out in large numbers and by splendid silver offerings. The money thus derived is used to send entertainers to Camp Sherman, Chillicothe, Ohio, for the convalescent soldiers there who need the stimulating influence of music. Mrs. E. N. Hale was chairman of the sing on this occasion, and arranged an exceptionally attractive program. Mrs. D. O. Evans, one of Youngstown's prominent vocal teachers, was the director, and James Dugan was a big support as accompanist, for in this line of work Mr. Dugan excels. The Swedish Mission choir, C. J. Broberg, director, gave several pleasing selections, as did also the quartet from the choir.

### Haggerty-Snell Pupils Heard

Ida Haggerty-Snell gave a pupils' musicale in her beautiful residence studio, 337 West Eighty-fifth street, New York, on Friday evening, February 21, on which occasion the following three pupils appeared: Katherine Robbins, Constance Boggs and Edna Maxwell.

In order to familiarize her pupils to public appearances, Mme. Haggerty-Snell offers them opportunities to appear from time to time before audiences which make their work productive of good results because of the fact that nervousness is almost unknown to her large class of students. Katherine Robbins, soprano, sang three groups comprising "Señor," "Nathan," "Cuckoo," Abt; "Gaily Chant the Summer Birds," Piña; "The Dove," Arditi; and two Puccini numbers, Mimi's song from "La Bohème" and Muzetta's waltz song. Miss Boggs, soprano, who made her debut on this occasion, sang numbers by Sanderson, Strelitzki, Brunoff, Reif, Trehearne, and Robyn. Miss Maxwell, reader, made a favorable impression with her five recitations. The participants showed good results in voice placement and won the approval of the large assemblage.

Enrique Fadrosa, pianist, was the assisting artist who contributed seven solos. Sympathetic accompaniments were rendered by I. J. Schanes.

## NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, FEBRUARY 24

**Pietro A. Yon, Organist**

Pietro A. Yon, the renowned concert organist and composer, and formerly organist at the Vatican, Rome, gave a recital in Aeolian Hall, New York, on the evening of February 24. Mr. Yon has been heard in New York before, and at every appearance proved his exceptional merit as artist and musician. His program contained the second sonata, Pagella; "Tema e variazioni," Angelelli; toccata, adagio and fugue in C major, Bach, and three of Mr. Yon's own compositions, "Gesù Bambino" (Pastorale), "Sonata prima," and "Rhapsodia Italiana."

In the opening number, sonata by Pagella, his remarkable knowledge of producing beautiful effects was prominently displayed. His playing of Angelelli's "Tema e variazioni" revealed a technic of extraordinary brilliancy; this composition was written especially for Mr. Yon on the occasion of an organ recital given by the latter at the church of San Luigi dei Francesi, in Rome. He played Bach's toccata, adagio and fugue in C major with that broad, majestic and dignified musicianship which in every measure showed the beauties of the great composer and stamped the concert giver as an exceptional interpreter of Bach.

Aside from these works Mr. Yon played three of his own compositions admirably. Much has been said of these works in the columns of the MUSICAL COURIER, and therefore no further comments are necessary. Suffice it to say, they were brilliantly played and enthusiastically received.

**Modern Music Society**

The Modern Music Society took possession of the MacDowell Club on Monday evening, February 24. The Flonzaley Quartet played the memorial music in honor of Victor Chapman, by Charles Martin Loeffler, which had been heard at the quartet's recent concert, and the pastorale from Ernest Bloch's quartet. The latter sounded uninteresting, to speak frankly; but judgment must be reserved until it is played in its proper relation to the rest of the work. There were also heard songs by these composers. The audience was not large.

TUESDAY, FEBRUARY 25

**Rubinstein Club: Norman Arnold and Percy Grainger, Soloists**

The Rubinstein Club, Mrs. William Rogers Chapman, president, held its second private concert of the season at the Waldorf-Astoria Hotel on Tuesday evening, February 25. The excellent musical program was furnished by the choral of the club, under the direction of William Rogers Chapman, and the two soloists, Norman Arnold, tenor, and Percy Grainger, pianist. Alice M. Shaw acted as accompanist for the choral, and Jean La Farge was at the piano for Mr. Arnold. These two and Louis R. Dressler, organist, contributed work of satisfactory caliber.

Mr. Arnold, who made his debut at the Maine festivals and has since shown marked advancement in his art, sang first the "L'Elisir d'Amore" aria, "Una Furtiva Lagrima," in which his fine tenor voice was admirably displayed. His phrasing and diction were of the best and his interpretation served to give the impression that he will go far in his career. Mr. Arnold also gave a group of three English songs which proved to be very enjoyable. It included Vanderpool's "Ye Moanin' Mountains," an unusually effective number; "Swing Low, Sweet Chariot," Guion, and the "Bitterness of Love," Dunn.

Mr. Grainger, who is a favorite with the Rubinstein audiences, was heard first in the Chopin prelude in A flat, No. 17, and the A flat valse, op. 42. These he rendered in his delightful manner, later playing the Hungarian rhapsody, No. 2, Liszt, and three of his own compositions, "Country Gardens," a new number, "One More Day, My John," and a paraphrase on Tchaikowsky's "Flower Waltz," which aroused the usual pleasure that Mr. Grainger's compositions always do. He was in especially fine form and received a warm reception from the large audience.

The choral's singing was marked by its clear diction, lovely tonal quality and good rhythm and balance. Mr. Chapman has trained his singers well and much credit is due him. The numbers they sang included: "The King of Thule," Liszt; "A Dream," Grieg; "Whistle, My Lad," arranged by Deems Taylor; "Daybreak," Read; "Beau Soir," Debussy; "La Chanson du Tambourineur," French air of the eighteenth century; "Look Beyond," Denza; "Land of Memory," Marshall; "Hame, Hame, Hame," Scotch air, and "The Three Cavaliers," Russian folksong.

**Eleanor Spencer, Pianist**

Eleanor Spencer had not been heard in New York for some time until her recital at Aeolian Hall, on Tuesday afternoon, February 25. She has always been a pianist of rank and since her last hearing her art has decidedly ripened and mellowed on the musical side. She began with the Bach-Liszt organ prelude and fugue, a test of strength successfully withstood, and followed them with the thirty-two Beethoven variations. Then came the Schumann G minor sonata, perhaps the best playing of the afternoon. It is not given to every pianist to play Schumann sympathetically, but Miss Spencer certainly does that and more. The first movement was excellent musical delineation and the singing tone in the andante very beautiful as well as the careful appreciation of rhythmic effects. Even the finale, the weakest movement of the sonata, was made interesting and the audience called for an encore, the Schumann romance, F sharp major. There followed three Scriabin poems, of which the last was the most effective, and two pieces of Rhéne-Baton, "Crepuscule d'Ete" and "Fileuses près de Carantec," from the suite "En Bretagne." The latter was a charmingly vivacious number, reminiscent of early Debussy, and Miss Spencer played it with just the chic that it demands. To close with she chose the Chopin berceuse, admirably played, and the familiar Liszt tarantella, "Venezia e

Napoli," which was brilliantly done, with technical surety and a strong feeling for its musical content. Altogether it was a recital very good to hear. The audience—almost a full hall—called for additional numbers at the end.

**Berkshire String Quartet**

The second concert of the season 1918-19 by the Berkshire String Quartet was given on Tuesday evening, February 25, in Aeolian Hall, New York, and like the first drew a large audience of genuine music lovers. The playing of this organization is characterized by delightful tone, color, balance and decisive attack. At this concert these features were strongly in evidence, and the general ensemble resulting was admirable.

The program contained three numbers: Beethoven's quartet in E flat major, op. 127, which was followed by Alois Reiser's quartet in E minor, op. 16. This is one of the new compositions submitted for the prize offered by Mrs. Coolidge last summer at the Berkshire Festival of Chamber Music, and won the distinction of being judged second in the contest. It is a composition written in the impressionistic style with many clashing harmonies, and was enthusiastically received. The composer, who was among those present, was obliged to bow his acknowledgments numerous times.

In contrast to this modern work, Dittersdorf's charming quartet in E flat major was played as the closing number.

**Helene Kanders, Soprano**

On Tuesday evening, February 25, Helene Kanders, a young soprano, gave her debut recital. In the second group of the program she was given the best opportunity of displaying her voice. Her tones were round, mellow, sympathetic and clean. Her enunciation was good and her interpretations delightful.

The selections were varied, and while Miss Kanders delighted with all of her songs, special mention should be made of "Asie," from "Sheherazade," Ravel; "Armenian Melody," ancient folksongs, and "Do Not Go, My Love," by Richard Hageman. The last number mentioned received rounds and rounds of applause. At the end of the program many encores were necessary before the large audience would be satisfied. Mr. Hageman, who presided at the piano, gave her the best of accompaniments.

WEDNESDAY, FEBRUARY 26

**Humanitarian Cult**

The Humanitarian Cult concert was held in Carnegie Hall, New York, Wednesday evening, February 26. Owing to the late arrival of the audience, the meeting opened at about 9 o'clock instead of 8:15, as advertised. The soloists were Beryl Rubinstein, pianist, and Betty McKenna, soprano. The program opened with a group of Liszt numbers brilliantly and artistically played by Mr. Rubinstein, his selections including "St. François marchant sur les Flots," "Mazurka Brillante," étude de concert, F minor, and rhapsodie No. 8. Miss McKenna followed with "Il est doux, il est bon," from "Herodiade," which she sang with much pathos. Mr. Rubinstein's second group contained "Kamenoff Ostrow," Rubinstein; "Peasants' March," Grieg; romance, Beryl Rubinstein, and Liszt's popular "Campanella," and in addition he gave several encores. His own romance (for left hand) was much admired.

Miss McKenna closed the program with a group of songs—"A Golden Thought," as well as Koemmenich's "Was It in June?" and "My Love Hath Wings"—which she delivered artistically, and which won for her many recalls and demands for added numbers, to which she responded. Louis Koemmenich accompanied sympathetically. His two songs, "Was It in June?" and "My Love Hath Wings," were enthusiastically applauded.

THURSDAY, FEBRUARY 27

**Philharmonic Society: Efrem Zimbalist, Soloist**

At Carnegie Hall, February 27 and 28, Schumann's so-called "Spring" symphony (No. 1, B flat) was an appropriate selection for these balmy imitation winter days. And Josef Stravinsky gave the lovely work a sunny, ingratiating reading. The men of the orchestra responded to the vernal spirit; the strings especially were as zephyrs of tone. The Tchaikowsky "Romeo and Juliet" formed the contrast to Schumann, and the brilliantly colored, impasioned fantasy sounded to the full its exciting and compelling message.

Efrem Zimbalist played the Brahms violin concerto in a style that commanded respect and admiration. This artist is not only a virtuoso, but also a musician, and therein lies his peculiar charm and his particular fitness to perform such a monumental work as that by Brahms. Zimbalist keeps the proper balance between sentiment and sophistication. He has not only the thinking power, but also the touch of poetry. Always he realizes the purpose of the composer and the proper style and atmosphere of the work. He is a satisfying player for all those who admire artistic restraint, deep musical knowledge, consummate technical ease, and a pure, crystalline tone that never exaggerates in color or expression. A truly fine and finished violin interpreter, this Efrem Zimbalist.

**Olga Samaroff, Pianist**

In Liszt's B flat minor sonata, a truly titanic work for piano, Olga Samaroff achieved her principal feat of keyboard art at her Aeolian Hall recital of last Thursday afternoon, February 27. This is a deeply intellectual and yet full muscled opus and to do it justice one must have not only all the virtuoso equipment, but also the interpretative gift in a larger sense, and a musical part that presupposes intimate communion with all the master composers of the piano. In these respects, Mme. Samaroff qualified admirably, and she was impressively in command of the sonata and of her reading of it. One felt

that here was not mere pianism but deeply considered, well ordered, finically polished delivery. Technic was made to do its perfect but subservient part, and the emotional elements were all in appropriate array. If Mme. Samaroff had done nothing else than this profound and impressive playing in the sonata, her recital would have been a big success even without the other magnificent moments she placed to her credit. These occurred in several Chopin numbers, Debussy's exquisitely sounded "Réfléts dans l'eau," a Brahms intermezzo and capriccio, a characteristic Busoni "Intermezzo," Grieg's "Notturno," a gem of "singing" tone, and Gabrilowitsch's very piquant and attractive "Caprice Burlesque."

Although Schumann's G minor sonata was on the announced program, Mme. Samaroff told her audience that she considered her program too long and would therefore play the sonata as an encore if her hearers desired. Her hearers did so desire, and most vociferously, and the artist gave a lovely performance of one of the finest flowerings of Schumann's genius. In color adjustment, formal structure, pedalling, tone shading, and grace of phrasing, Mme. Samaroff was a musical joy of purest ray serene. The auditors gave her an ovation such as never was exceeded at her other recitals here.

**Muri Silba, Pianist**

Muri Silba's second piano recital of the season 1918-19 was given in Aeolian Hall, New York, on Thursday evening, February 27, before a good sized and enthusiastic audience. The young artist once more demonstrated that she is a mistress of the art of piano playing. She possesses an excellent technical equipment, a beautiful touch, as well as intelligence and musicianship. She adheres strictly to the traditional ideas of each composer, and never seeks inartistic effects. This was in evidence throughout her entire program, which contained works by Bach, Schumann, Chopin, Debussy, Moszkowski, Rubinsteins, Poldini, Glazounoff and Liszt. Her playing charmed the audience, and she was recalled many times, several encores being graciously added.

**Ruano Bogislav, Coloratura Soprano**

A delightful hour of music was given by Ruano Bogislav (in private life the wife of Riccardo Martin, the opera tenor) at the Princess Theater, on Thursday afternoon, February 27. The program was devoted principally to Slavic and French songs, with one number by an Englishman—Ivor Novello's "Mother." The Slavic songs were sung in the original tongue, and each number was prefaced with a few remarks by Mme. Bogislav descriptive of its content. A thoroughly artistic rendition was given to each selection on the program. Excellent accompaniments were furnished by Alan Tanner.

FRIDAY, FEBRUARY 28

**Vera Barstow, Violinist**

Friday evening, February 28, at Aeolian Hall, Vera Barstow, the violinist, faced a New York audience for the first time since returning from a term of honorable service in France, where she and her violin traveled many weary miles, helping to make life a bit cheerier for the boys of the A. E. F. The first thing to commend is Miss Barstow's program. She began with the fifth sonata of that old Parisian of the eighteenth century, J. C. de Mondonville, prim, formal music; but hearable and agreeable withal, a good introduction. Then, instead of firing all her heavy ammunition at once, she inserted a modern group—Ornstein (although his "Melancholie" is evidently an early work, depicting a much more moderate emotion than he paints nowadays), the Debussy-Hartmann "Il pleure dans mon coeur," and two Cecil Burleigh pieces. After these came the Mozart E flat concerto, and finally Samuel Gardner, Percy Grainger and the Wieniawski "Scherzo Tarantelle."

Miss Barstow gains steadily in artistic breadth and standing. The old French suite was done with splendid style. In the next group Burleigh's "Fairy Sailing" had to be repeated at once and the "Ghost Dance" also got very hearty applause. The Burleigh violin sketches are delightful without exception and absolutely idiomatic for the instrument. The Mozart particularly suited Miss Barstow's musical nature and the performance was excellent throughout. Gardner's "From the Canebrake" is a very fetching genre piece, which captured the audience at once, done with the strict observance of nuance which Miss Barstow gave to it, and the Grainger "Sussex Mummers' Christmas Carol" proved to be one of his typically transcribed folk tunes. In the final Wieniawski scherzo there was evidence of ample technical equipment. All in all it was a most satisfactory program to listen to, as the large audience testified through its unrestrained approval.

**Biltmore Morning Musicales**

Amelita Galli-Curci was the main attraction at the final Biltmore Musicals on Friday morning last. Such a statement implies quite naturally that every available space of the ballroom was occupied either by admirers of the singer or curious people who took this opportunity of hearing one of the world's greatest prima donnas. Mme. Galli-Curci's reception was an enthusiastic one and after each number there was vigorous applause and a general nodding of heads which expressed the unspoken comment of "I told you so."

Mme. Galli-Curci selected "La Capinera" aria by Benedict, in which she had the assistance of Manuel Berenguer, flutist for her first number. This was rendered in her masterly fashion, every run, thrill or top note being perfect. She also brought exquisite feeling into this number and gave every evidence of the superior musicianship that is hers. For her second group, she sang songs by Massenet, Fourdrain, Grieg, and Delibes. The latter's bolero was given with spirit and dash, while Fourdrain's "Papillon" was equally as effective for its charm of interpretation. The final and perhaps the most enjoyable of her numbers was the "Mad Scene" from "Lucia," with flute obligato. There were, of course, numerous encores which added considerably to the success of the concert.

Mme. Galli-Curci was assisted by Marie Kryl, pianist, and Winston Wilkinson, violinist. Miss Kryl, who hails from Chicago, is a remarkable pianist and her splendid renditions won the audience. She was heard in three Cho-

pin numbers, the caprice No. 2 and "La Campanella," Paganini-Liszt. She has a fine technic, commendable rhythm and phrasing and succeeds in holding the attention of her audiences to the very end. She achieved an unusual personal success which must have been gratifying.

Mr. Wilkinson was heard in numbers by Kreisler, Burleigh, Chopin and Bazzini and his playing seemed to meet with the approval of the audience. This musicale was indeed a fitting one for the close of the 1918-1919 series and one looks forward with added interest to the season of 1919-1920.

#### **Lucy Gates, Soprano**

Lucy Gates, "America's own marvelous coloratura soprano," gave a song recital in the Academy of Music, Brooklyn, on Friday evening, February 28, which was attended by a very large and fashionable audience. Although suffering from a bad cold, Miss Gates sang her numbers with that artistic finish and interpretative perfection which always characterizes her work. From the opening number to the end of the program she held the delighted audience under her magic spell. She was enthusiastically applauded, and at the conclusion of the concert gave two added numbers.

The program contained "Una voce poco fa," from "The Barber of Seville," Rossini; a group of four MacDowell songs, "The Swan Bent Low," "Midsummer Lullaby," "Folksong," and "In the Woods"; "Le Bonheur est chose légère," Saint-Saëns; "Papillon," Chausson; "Les trois chansons," Pierne; "A des oiseaux," Huet; "The Rose Enslaves the Nightingale," Rimsky-Korsakoff; "Cradle Song," Gretchaninoff; "Hymn to the Sun" ("Coq d'Or") Rimsky-Korsakoff; "Fairy Bark," Harriet Ware; "Last Night I Heard the Nightingale," Mary Turner Salter; "I Bring You Heartsease," Gena Branscombe, and "One Golden Day," by Fay Foster. The two outstanding numbers of the last group were Harriet Ware's new and fascinating song, "Fairy Bark," and Fay Foster's "One Golden Day," the latter closing the program. Walter Golde accompanied sympathetically.

#### **Dance Recital: Lindahl,**

**Itow, Howarth, Thevenaz**

A very unique and interesting program was presented at the Selwyn Theater on Friday afternoon, February 28, at a dance recital given by Tulle Lindahl, Michio Itow, Jessmin Howarth, and Paul Thevenaz. The affair was originally scheduled for Sunday evening but was postponed. A good size audience attended and joined in the applause which followed the work of these four artists. All are unusually clever and the performance well deserved the warm reception it received. The costumes, most attractive, were designed by Paul Thevenaz and executed by William H. Mathews.

The complete program was as follows: Fantasie-Imromptu (Chopin), Michio Itow, played by Adriano Ariani; romance (Sibelius), Tulle Lindahl, played by Harold Brockway; scherzo (Chopin), Jessmin Howarth and Paul Thevenaz, played by Theodore Henrion; en bateau (Debussy), Michio Itow, played by Gertrude Henneman; gavotte (Martini), Tulle Lindahl, played by Earle La Ross; Spanish dances (Albeniz), Paul Thevenaz, played by George Copeland; valse-Trise (Sinding), Tulle Lindahl, played by Marguerite Volavy; arabesque No. 2 (Debussy), Jessmin Howarth and Paul Thevenaz, played by Katherine Goodson; pizzicati (Delibes), Michio Itow, played by Harold Brockway.

#### **Chalif Dancers**

A thoroughly delightful program of classic, character and interpretive dancing was given at Carnegie Hall on Friday evening, February 28, by pupils from the studio of Louis H. Chalif. The performance was given by youngsters ranging in age from six to sixteen, one of the debutantes being Gloria Gould, daughter of Mr. and Mrs. George J. Gould. Several musical selections were rendered by Frederick Dixon, pianist.

#### **SATURDAY, MARCH 1**

#### **New York Mozart Society**

The fifth musicale of the New York Mozart Society, Mrs. Noble McConnell, president, took place at the Hotel Astor, on Saturday afternoon, March 1, and was attended as usual by a large audience. The artists were Cyrena Van Gordon, mezzo-contralto; Kathryn Lee, soprano, and Winston Wilkinson, violinist, with Elmer Zoller and Raoul Baisas as accompanists.

Miss Van Gordon, who is well known through her connection with the Chicago Opera Association, first sang the "O Mio Fernando," from "La Favorita," and a group of charming songs, including "A Toast," Mary Turner Salter; "My Love," Louis Victor Saar; "I Lie Awake," Katherine Whitfield, written and dedicated to Miss Van Gordon; "Douska," Henry Hadley, and "Robin, Robin, Sing Me a Song," Charles Gilbert Spross. In the operatic aria, the singer displayed to perfection her beautiful, rich voice, which she uses with intelligence and marked skill. She was warmly received and had to respond to several encores.

Miss Lee possesses a voice of unusual loveliness. It is sweet, clear, and true in pitch, and she sings her numbers effectively. Her first selection was the "Vissi d'Arte," from "Tosca." This met with the instant approval of the audience, and so did the group which came later, consisting of songs by Messenet, Festetics and Aylward.

Mr. Wilkinson, who was recently assisting artist to John McCormack, was heard in numbers by Kreisler, Burleigh, Chopin and Bazzini. He is an interesting violinist and seemed to please his audience with his excellent interpretations.

#### **Mischa Levitzki, Pianist**

One might almost call it a Chopin program which Mischa Levitzki offered at Carnegie Hall on Saturday afternoon, March 1. In makeup it was a miscellaneous one, to be sure, and decidedly well arranged at that; but there is no doubt about the fact that Chopin was the favorite. It was the études—three of them in a group of seven selections by the same composer—that pleased most and all had to be repeated, so insistent was the applause. It was like the dainty lace work in the center of a handsome table cover—all so fine and fascinating and without which the

rest would have lost its richness. They were played superbly—no! much better than that—better than any other artist has played them in a long, long time—to the writer's knowledge, at least.

The magic of Levitzki's fingers caught the huge audience first in the one movement of the Scarlatti sonata A. When the tumultuous applause had subsided he added the Gluck-Brahms gavotte. The four movements of the Beethoven "Waldstein" sonata (op. 53) concluded the first part, and in the last number, particularly, Levitzki's genius as a technician and master of tone stood out prominently.

The last group, which followed the Chopin numbers, was made up of Stojowski's "Prés du Ruisseau," Dohnanyi's "The Madcaps"; Liszt's étude de concert and also the same composer's twelfth rhapsodie.

Needless to say, the pianist contributed many encores, the audience refusing to leave until he refused to play any more. It was, indeed, another triumph for Levitzki, and if he gives the Australians such superb work on his coming tour he will have astounded and won the music lovers of another nation. This was his farewell New York recital of the season and his return is already looked forward to with keen interest.

#### **Harold Henry, Pianist**

The Humanitarian Cult gave an unusually interesting concert in its club rooms at 266 West End avenue, New York, on Saturday evening, March 1, before an audience of very large size.

Harold Henry, the well known Chicago pianist, was the solo artist and his finished performance won for him much sincere and enthusiastic applause. He played with great

afternoon, March 2. The soloist has what might be called an artistic "knack" in the arrangement of his programs. He always selects songs that have not been "done to death"—songs that are of real value in the vocal literature. In some cases his efforts have started unknown composers to success.

Mr. Reimherr was heard by a large audience on Sunday and his recital was a success without a doubt. His excellent voice, intelligently employed, was heard to particular advantage in the following program, in which he had the assistance at the piano of Claude Warford, the composer-pianist: "The Iris Garden" (Cherry Gardens), Sterndale Bennett; "I Do Not Know," Frederick Vanderpool; "Within a Dream," Cecil Forsyth; "Richard Corey," Claude Warford; "Where'er You Walk" (Semele), Handel; "The Eclipse" (Samson), Handel; "I Attempt from Love's Sickness to Fly," Purcell; "Drink to Me Only with Thine Eyes," Old English; "My Love's an Arbutus," Old Irish; "Orpheus With His Lute," Arthur Sullivan; "Lay," Claude Warford; "The Night Has a Thousand Eyes," G. Romilli; "Within the Sphinx's Solemn Shade," W. Finden; "Thou Art to Me," Emil Breitenfeld; "The Thunderbirds Come," C. W. Cadman.

Vanderpool's "Values" was the final encore. Mr. Warford was obliged to bow in acknowledgment on the rendition of his own compositions, which were delightful.

#### **American Music Optimists**

Opera stars, conductors—in fact, many prominent professional musicians, were present at the eighth concert given at Chalfon, on Sunday afternoon, March 2, by the Society of American Music Optimists, Mana-Zucca, founder and president. One of the aims of the society is to further the interests of American artists and music, and on this occasion two composers were present and featured their own compositions, namely, Harold Morris, whose B flat minor sonata proved that he has ability both as a pianist and composer, and Edwin Graisse, a blind violinist, two of whose characteristic compositions, "In a Rowboat" and "Waves at Play"—were exceedingly well received; the last named composition, it was necessary for him to repeat. Mr. Graisse also played his scherzo in A minor, and, as an encore, another of his compositions, "Song Without Words," in B flat. Artistic accompaniments were furnished for his numbers by Max Liebling.

The Philomela Ladies' Glee Club was heard to advantage in several selections, under the leadership of Etta Hamilton Morris. Rogers' "The Two Clocks," sung a capella, was especially well done. Daisy Krey, a pupil of Mrs. Morris, sang a group of contralto solos, and her work showed the result of careful training. Claudine Leeve, mezzo-soprano, was another of the soloists, and was heard in songs by Chadwick and Carpenter. Alice McNeill was at the piano for the Glee Club, and the accompaniments for Miss Leeve's numbers were played by Alice Siever. Among those present were Roberto Moranzoni, Andres de Segura, Giuseppe de Luca, Giovanni Martino, Fely Clement, Alexander Lambert, Edwin Franko Goldman, Gustave Saenger, and others.

#### **Philharmonic Orchestra:**

#### **Lucy Gates and Carlo Liton**

Evidently it was in a large measure the name of Lucy Gates which drew such an overwhelming crowd to Carnegie Hall, Sunday afternoon, when she appeared as soloist with the Philharmonic Orchestra, Josef Stransky conducting. These Sunday afternoon affairs are always unusually well attended and have become an important factor in the musical life of New York.

The soprano, although just recovering from a very severe cold, delighted her hearers with the aria from "The Elopement from the Seraglio" (Mozart) and two songs—"Swans," op. 44, No. 4 (Kramer), "A Thought" (Ganz). As to her being a favorite with New York concertgoers there can be no question, and the large assemblage awarded her with applause which was fairly deafening.

Carlo Liton, the Belgian tragedian, gave two war poems—Elgar's "Carillon," op. 75, and "Le Drapeau Belge," op. 79, both new at these concerts—and he, too, was enthusiastically received; his presentations were excellent and the applause was very deserving.

Needless to say, conductor Stransky gave the orchestral part of the program a delightful reading, although there were tunes when the work of the orchestra was not up to standard. The numbers included the five movements of the Bach D major suite and later "Leonore No. 3" overture (Beethoven), the final contribution being music to Ibsen's "Peer Gynt" (Grieg), in which Lucy Gates sang the Solveig's Song.

#### **John McCormack**

The reviewer who starts out to write an account of a John McCormack concert at the Hippodrome has a very difficult task—that of trying to find something new to say. John McCormack has been giving concerts at the Hippodrome for several years past. At each concert the audience has crowded floor, galleries and stage—with several hundred extra chairs on it—to the very last seat; it did Sunday night. At each concert McCormack has been compelled to sing encores as many in number (sometimes more in number), than the compositions on the original program; he was Sunday night. And so forth and so forth. So the attempt must be made to pick out special features of the present recital. For instance, he began with an almost unknown Mozart scene and aria—"Ah questo seno, deh vieni." This is not out of one of the operas, but a separate number, probably one of those that Mozart wrote for introduction into pieces by other and less known composers. Its authenticity cannot be doubted, for the original orchestral score in Mozart's handwriting is among Mr. McCormack's splendid collection of Mozartiana. It was probably originally written for soprano, but adapts itself perfectly to Mr. McCormack's high lyric tenor, and the splendid vocal agility which he possesses enables him to cope successfully with its many difficulties. Then his second group was original—two Handel arias, "Come, My Beloved," from "Atalanta," and "Morrail si," from "Rodelinda," with "The Lass with the Delicate Air" of Dr. Arne and "Sylvia, Now Thy Scorn Give Over," by Purcell, in between.

"Thank heaven," remarked a lady sitting behind the reviewer, "that I know about the lass with the delicate air (Continued on page 35.)



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warmth, beautiful tone and brilliancy. His numbers were: "Preambule and Minuet," Bach; "Ecosaise," Busoni; "Cradle Song," Brahms; rhapsodie No. 13, Liszt; Chopin's fantaisie in F minor and waltz, as well as "Caprice Espagnole," by Moszkowski.

Mr. Henry has been promised another appearance by the Humanitarian Cult at an early concert in Carnegie Hall.

#### **Vladimir Resnikoff, Baritone**

Vladimir Resnikoff, a Russian baritone, who has given three recitals in New York this season, added a fourth one of Russian and Siberian songs at Aeolian Hall on Saturday afternoon, March 1. Mr. Resnikoff possesses a voice of excellent timbre, rich and vibrant, and thoroughly pleasing to the ear. He has a distinctive style and his interpretations show musicianship and intelligence.

Mr. Resnikoff showed depth of feeling in the Rachmaninoff "The Lord is Risen" and "Dubinushka" had to be repeated. Oscar Schminke accompanied at the piano.

#### SUNDAY, MARCH 2

#### **George Reimherr, Tenor**

George Reimherr, tenor, gave another one of his interesting recitals at the Provincetown Playhouse on Sunday

March 6, 1919

## MUSIC FOR THE PEOPLE

By CHARLES D. ISAACSON

(Continued from last week.)

Indeed, at another performance of the Society of American Singers, we counted a hundred people in the different parts of the house, especially upstairs, who said virtually the same thing: "You see, I've followed your advice; I'm here." Some of them said they had been going regularly since they had been given their first urging; for it is always my pleasure to give a good shove to the Society and the other worthwhile musical activities wherever I happen to be speaking. In one week alone, I estimated very conservatively that I had sent a thousand people to the Society performances. Even as I write this sentence, I know that tonight there will be at the performance of Helene Kanders, soprano, at Carnegie Hall, four hundred people gathered from various of my centers, to listen to the Kanders debut recital. I know that at the recital of Phillip Gordon, the American pianist, at Aeolian Hall, that

there were two hundred Globe non-concert going individuals, now getting the habit badly! I know that young Margaret Tilly, absolutely unknown to New York, except through the Globe concert centers, made her debut before a packed house, and that she attributes this mainly to the new following she gathered in her "missionary work" out in the Larger Field. I know that nearly every artist who worked with us in this way has added to his audiences in the formal halls.

You must admit that the competition is fierce when the young artists are making audiences solely from the regular concert goers. But the air is clearer, the business is free for all in the Larger Field!

## People "Taking a Chance"

Now, all the time that this movement is going on, new people are "taking a chance" at many musical events—they have heard some great names of artists through the phonograph, player piano, etc.; they are the soldiers or the soldiers' relatives—and they are reaching out into every part of our country.

They are going to find their way to your concerts. Thousands of them are going to follow the advice I gave them, as an instance, when I said, "Back home don't forget these fine musical treats. Give the artists a chance, take an evening once in a while to attend a concert at home. Plunk down your money the same as you would at the vaudeville, and figure to have entertainment mixed with something better. Will you do it?" I have recorded twenty thousand soldier promises in the last month. Maybe a hundred or so of those who promised will attend your next concert wherever it is.

## How to Treat the Newcomers

Now, how are we going to greet our newcomers? What concessions are we going to make? Will we confront the pilgrim from out the musical wilderness, who has been accustomed to the fare of jazz and rag (broken by these godsends of camp concerts) with a bewildering program of impossible to understand tales, composers that mean nothing, heavy, harmonic compositions, devoid of melody such as can be grasped by the average mind? Are we

going to immediately throw cold water in the faces of the newcomers; are we going to trip them up, knock them down, sicken them and disgust them? You can take the attitude that you have nothing to do with the stupidity of the laity. You can say that you are going to make your program as you like it and as the critics like it, sated as they are with simple things; you can perk your nose in the clouds and clear your feet of the dust of the street. You can be the grand exponent of the infinite in music—and you can keep your little following, if you like. Perchance, it may seem like hero methods, to play the lonely outstanding exponent of a dying system. To hold your head high and bid not at all for the mob. To admit gloriously that it is only with the high and mighty that you have any dealings or in whom you have any interest.

## Don't Shut Out the World from Your Music

Let me say in the most forcible way I know, that it is not the part of a great artist to shut out the world from his music. It is not aiding art to cast yourself up in a little mould, even though you have refined and polished your art so that the elite may worship at your fineness. All the time that the musician is perfecting his technic and delving into the history of music and its larger interpretations he can still be thinking of the people down below. He can still be in the clouds and on earth. I am the first to admire and respect the miniature workers who make it their specialty to refine certain phases of music, such as giving concerts of old music, giving concerts of little known old masters, giving large works of the greatest masters, giving folksong recitals, giving chamber music recitals, etc. That is a wheel within a wheel, a little room within the larger room, a curio closet in the house of music. That is entertainment for entertainers who seek further enlightenment themselves. That is matter to assault the musicians who are giving music to millions. When the writer of stories tires, he turns maybe to Flaubert, Sterne, Kant, Stendhal. He would not print a style masterpiece in the popular magazines, would he? And yet we have writers who are writing today and pleasing millions and not lowering their tastes.

I don't believe that the mass of musicians of America are inclined to refuse admission to the laity. I am under the very decided impression that most of the artists will welcome with open arms the crowds from the Larger Field. Then, if such is the case, what concessions will you make? You can unbend a little and lend assistance to your new listeners (and, believe me, at the same time you will make your concerts of deeper significance to your old listeners, many of whom have not yet realized the way to listen to you).

## Opportunities for Program Improvements

There are outside of the new methods of interesting the people in music, evolutions in the concerts themselves that may be followed. Here are some opportunities for improvement, and concessions to be made for the newcomers: Melody music on the program; warming the stage setting; illuminating the titles of the music played by spoken or popularly written program notes, in a way to arouse the imagination; humanizing the printed names of the composers, by pictures, stories, handled in a way to arouse the imagination; encouraging activity on the part of the audience by questions asked or printed in the program; connecting the event with other related and forthcoming events, so that the concert is not a solitary planet in a musical universe, apart and distant from anything which can be understood, remembered or watched for in the future.

## Melody Ballads Worth While

Not yet? Why? Now is the time to start these new developments. Now is the time to break off conventions and make new traditions. On your song recitals, bring in melody ballads. You know better than I how John McCormack made his following by giving music that you could whistle and hum. The man who says that McCormack has drawn down art standards or lost opportunity to spread great music is either blind or malicious. For unquestionably McCormack has done more to spread musical love in America than any single recitalist. He has made concessions, and in so doing has won new followers of good music. He gave wine, bread, and butter and sugar to the people in order to interest them in beef. He told fairy tales before he expounded philosophy. He led people by the hands into the concert halls instead of locking them out. John McCormack, great singer, is a greater psychologist and builder of art roads. McCormack has never hesitated to use melody ballads, songs with melody and simple harmonies. Never cheap music, but a multitude of pretty songs, with a gradually increasing assemblage of the more classical forms.

## Classics and Ragtime Each Have Their Place

Now, I have encountered the musicians who sneer at the popular songs and all those numbers which haven't a Wagnerian orchestration. To them I say: "The man who refuses to listen to the classics is very narrow minded, but the man who sneers at the ragtime, the popular, the everyday music of today, is a snob." I am simply reversing the process of interesting the layman. To the ragtime fanatic I show that great music is not dry; I try to demonstrate that there is a gradual development from the most ordinary song to the greatest opera; that you cannot draw a sharp line between popular and classical music. I tell them that therefore some songs which are classical in form are popular in appeal—songs which could be sung on the streets and yet are masterpieces—songs of Franz, Schumann, Schubert, Rubinstein, Glazounow.

Let me reverse the process, therefore, and say to the musicians that there is no sharp demarcation between the popular and the great music. There are songs today that anybody would love and does love, that could go on any program. Use those songs—as a concession to the newcomers—and you will establish a relationship at once.

## What Are Melody Ballads?

Now, what are melody ballads? In answer, I should like to quote from an article I wrote on that subject, an article which, by the way, was commented on by the MUSICAL COURIER at the time:

"A melody ballad is a song which is not to be confused with the claptrap of the four-a-day. It is good. It has

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## KOSCAK YAMADA

Distinguished Japanese Composer and Conductor of the Philharmonic Society of Tokyo, who is now on a visit to America, accepting engagements as "Guest Conductor" with symphony orchestras prior to his return to Japan.

Scores Another Success as a Conductor and Composer at His Second Concert at Carnegie Hall

New York Press Unanimous in his praise

Reprint of an editorial in the Evening Mail of January 25, 1919.

### JAPAN'S AMBASSADOR OF MUSIC

The thoroughly cosmopolitan character of the world's new capital of art is emphasized by the appearance in New York of the greatest Japanese composer and conductor, who is sharing the honors with the greatest living Russian musician.

Kosak Yamada, the visiting conductor of the Tokio Philharmonic Society, is giving us an interesting glimpse of the new Japan—the Japan that has entered the artistic lists without asking for favors or allowances, on an equality with the European nations that have given great music to the world; the Japan that speaks the language of the European peoples and emulates their artistic endeavors with spirit, independence and good taste.

That modern Japan has a message for the western world is indicated convincingly by Mr. Yamada's achievements, both as composer and as conductor. Here is an Oriental who, side by side with his creative work in Japanese music, is giving us desirable and welcome additions to our own music, the music of the Italians, the French, the Russians and the Germans.

In Mr. Yamada America welcomes the new Japan—the Japan which in half a century has accomplished marvelous results in art, in commerce and in national organization; the little giant that is fast growing to the full stature of national manhood and is taking its rightful place in the artistic as well as the political councils of the world.

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a message. It is written by a composer who knows harmony. He understands the operas, symphonies, sonatas, and enjoys them—probably has written a score or two. But he understands that there are more people who aren't 'up to' the grand opera and symphony than are; and her wants them for his audience. He wants to be a man of the multitude and not of the few.

"Now a melody ballad is a simple exposition of music without the flourish. It is the 'O, celeste Aida,' without the heavy orchestra scoring. It is the companion piece of 'Trovatore's' popular airs, of Tosti's 'Good-bye,' of Schumann's and Schubert's lighter songs. In other words, a melody ballad is just a simple, plain, inspired song which people can whistle, hum, remember. It doesn't require a thinking cap. It is beautiful on first reading. Moreover, being in English, it requires no libretto or translation.

"While most melody ballads require no technical display of voice (almost anybody can do the notes—that's the advantage), still the great artist is able to use real sentiment and put in her soul. Think what 'Home, Sweet Home' and the 'Last Rose of Summer' and similar songs have meant to operatic stars! With a few sincere notes, a poignant woe, a boundless mirth is disclosed.

"It is all very well to show how splendidly one knows French and Italian; how well equipped one is to appear in the big roles of the stage. Still all that music is merely an appeal to the elite. It is the last refinement of your art. But it is not spreading solace. It is not giving cheer. It is not bringing the balm to the people. Music is for comfort and musicians are meant to comfort the people.

"The melody ballad is the easy road to the bigger masterpieces. If concert singers want to develop this larger public they cannot hope to do it except by giving the sweet-meats as a goodwill offering. Some singers seem afraid to program the simple English song of melody and direct-to-the-point sentiment. Like some people we know, who never, never, never would give vent to their emotions, these artists feel ashamed to do the unvarnished heart songs.

#### A Growing Demand for English Melody Ballads

"There is a growing demand for English melody ballads on the concert programs. That is to say, the public is expressing its desire in a way which is unmistakable, and the singers will do well to answer the call. A field for the melody ballads will encourage the music publishers to bring out something better than the 'blue-true-you' type of music. If people are singing 'How Can I Bear to Leave Thee?', and 'Believe Me, If All Those Endearing Young Charms,' they won't be content with 'My Heart Is Broken, Jenn,' and that kind of driveline."

Now do not, however, imagine that melody music applies only to the singers. The instrumentalists and the ensembles and the orchestras all can make this concession if they will.

(To be continued.)

#### "Belgium in Musical History" Is Topic of Clarence Dickinson's Third Recital

Clarence Dickinson's third historical organ lecture-recital in the Chapel of Union Theological Seminary, New York, February 18, had for its subject, "Belgium in Musical History." In the exceedingly interesting introduction Dr. Dickinson showed Belgium to be the mother of modern music, and pointed out that the new schools of France, Italy, Germany and Russia—in the Middle Ages—were the outcome of her far-reaching influence, through Okeghem, Josquin, and others, while the establishment of the Polish and Spanish schools was effected by her apostles, Finck, of Cracow, Agricola, and Anton de Fevin.

With but a fleeting reference to Huchald, the "Monk of Flanders," Dr. Dickinson passed to the formative influence of the English. They were accustomed to harmonized folksong, and introduced it into Flanders through John Dunstable, who settled there in the course of the Hundred Years' War. With him studied the first composer on the program, Giles Binchois, of Antwerp. His "Amours Merchi," written in 1436, proved to have a certain quaint charm.

There followed an imposing line of works by composers who bore to one another the relation of teacher and pupil: Jean Okeghem's "Sanctus," Josquin de Pre's "Ave Verum," Ducus' "Discant on a Chorale," and a quite brilliant "Ricercare," by Adrian Willaert, who established a world famous school during his occupancy of the post of director of music at St. Mark's, Venice.

Peter Philips, of Antwerp, was one of the group of English organists in Belgium. His "Fantasia" was built on the plan of the old time toccata, with a repeated theme surrounded with brilliant runs. The last organ number of the section of ancient music was a little fugue by Van Den Ghijn, the great carillonner of Louvain in the middle of the eighteenth century. Introduced by peals of bells, it proceeded with freshness and spontaneous gaiety.

This was an exceptionally interesting historical program, since the artists represented were separated by a period of about twenty-five years, and the advancement from the careful, elemental canonic devices of Binchois, through the clever Okeghem, the suave Josquin, the technically able Ducus and Willaert, the dawning freedom of Peter Philips, to the mastery of Van Den Ghijn, who could afford to forget form entirely and "carefree rejoice" was at every point perfectly plain to behold, and delightful to follow. The earlier numbers owed much of their charm to the interesting registration and, above all, to the remarkable sense of rhythm of Dr. Dickinson.

The first half of the program was enriched by Adelaide Fischer's singing of an old Flemish folksong, "Léonore," "Il Bianco Cigno," of Arkadeit's Italian period, and "Mon Coeur," by De Lassus. Miss Fischer's voice is clear, fresh, and pure in quality, and her style graceful, so she is peculiarly fitted to interpret these quaint songs. She opened the modern section of the program with César Franck's "O Lord Most Holy," with violin obligato, beautifully played by Herbert Dittler. He also played Vieuxtemps'



VICTORIA BOSHIKO,

The charming and attractive pianist, who was one of the three splendid soloists at the Sunday evening (February 23) concert at the Metropolitan Opera House. Miss Boshko played the Liszt E flat concerto with the orchestra, and also was heard in artistic renditions of Rachmaninoff's prelude in G minor and the Schulz-Euler "Blue Danube."

andante from the second concerto with broad and sympathetic style and unusual loveliness of tone. The "Fanfare Fugue," from Lemmens' "Pontifical" sonata, and the finale from the G minor sonata of Edgar Tinel (the latter a stupendous fugue played with perfect mastery and splendid verve) were Dr. Dickinson's last numbers. The program concluded with two ancient Noels, arranged by Gevaert, and exquisitely sung by a choir of forty-five voices from the St. Cecilia Club, Victor Harris, conductor.

## Notable Successes of a Notable Artist as Soloist with Three Leading Orchestras

# Jacques Thibaud

Cincinnati Symphony Orchestra, November 22, 1918

The overwhelming applause which Thibaud received upon his entrance on the stage and which persisted after his concluding number with unabated vigor until the orchestra, joining in, gave him a fanfare, was a personal expression quite as much as an appreciation of his exquisite art, for Thibaud is not only a rarely endowed artist, but a French patriot as well. His performance was marked by the same finish, the same refinement and sound musicianship which are characteristic of him.—*Commercial Tribune*.

At the Symphony concert on November 22, much applause was given to Jacques Thibaud, violinist, who played the Mozart concerto for violin and orchestra exquisitely, rarely and with the perfection of French style, which is saying that Mozart, according to M. Thibaud, is a musician of delicate fire and elusive loveliness.—*Enquirer*.

Philadelphia Orchestra, January 17, 1919

Thibaud stands firmly placed among the front ranks of truly noteworthy violinists. Perhaps none can boast of a more beautiful tone, which is as pure and flawless as the voice of some bird in the forest. He has all that possibly could be required in the way of technic, with an elegance of style and finish of execution that but few acquire, all heightened in effect by a dignified and ingratiating personality.—*Philadelphia Evening Bulletin*.

Thibaud is a very important man in the world of violinists. He has great knowledge of his instrument, technic away beyond the average, a fine discretion as to tone, tempi, and dynamics. The concerto abounds with difficulties for the solo instrument. Thibaud surmounted them all with ease.—*Philadelphia Press*.

The soloist, Jacques Thibaud, belongs to the limited group of great players, although he is so distinctly individual as to seem in some respects to stand alone. No other violinist is so true a poet, so ideally the elegant, polished artist. He stands in relation to the violin, as Paderewski does to the piano. Thibaud's visits are the rarest privileges. He sets a style and a standard that might well be the ambition of all violinists.—*Philadelphia Record*.

The soloist was Jacques Thibaud, who played twice. His art as violinist is that of elegant miniature. He does not "dig into" the violin; he never forces the tone. All is delicacy, urbanity, and grace. His execution and his intonation are not coldly flawless. Instead of mechanical perfection, he gives the hearer a communicative fervor of temperament—he puts himself with every fiber of his being under the music's spell, swaying sometimes like a reed by the river's brink. He is a rhapsodist, not a formalist or a literalist. With him the spirit is the main thing. He is a painter—a mystic—a visionary. He created as if by magic an atmosphere.—*Philadelphia Public Ledger*.

Chicago Orchestra, January 31, 1919

His tone is of beautiful quality, warm to the melting point or dainty to the glittering point, as the case may be. Mr. Thibaud has a maturity of style that is satisfying in itself and an emotional fervor which, of course, is under the perfect restraint that only an artist is capable of.

His playing served to display once more the outstanding characteristics of this Frenchman's attitude toward the violin—the studied elegance of style, the feeling for nuance, the sure tracing of the musical outline, that make him one of the aristocrats of art.—*Henriette Weber in the Herald-Examiner*.

Jacques Thibaud came to ravish the ears with his exquisite playing. His performance, yesterday, placed

him among the really great violinists of the present. Of Thibaud's tone alone, one could write many paragraphs. It expresses imagination, poetry, sentiment, refinement of artistic ideal, together with a fulness and depth that reflect a superb technical understanding of his metier. In the "Poco adagio" especially, the tone quality was positively paradisaical.—*Herman Devries in Evening American*.

The tone of Thibaud's violin was the utterness of a poet, and one listened to the tones, and they spoke to the something within us which feels but desires not the bald assertion of words. The Mozart concerto was rich in color, even though with the coolness of spirit and the clean-cut outline of the classic form. He had the comprehension of the music and gave it with fine command of his instrument and an aristocratic reserve.

There is a dignity in Mr. Thibaud's playing, a refinement of taste which would make it impossible for his heart ever to override his head to any loss of balance.—*Karleton Hackett in Evening Post*.

Whether in Mozart or Chausson, this retired soldier, who bears the honorable scars of warfare, was a big figure, with imagination, with feeling, with beautiful tone and undisputed technic. Naturally Mozart and Chausson are not to be played in the same manner, and he was too good an artist not to know the difference. Everything he did for both was entirely persuasive, winning and fine.—*Edward Moore in Daily Journal*.

Mozart's sixth concerto sounded gloriously worth reviving, for itself and as a conveyance for the French violinist, who was exquisite in the second and third movements.—*Frederic Donaghey in Daily Tribune*.



## FRANCES ALDA ENDS HER SEASON AT THE METROPOLITAN AS MIMI

**Caruso Helps to Make Performance Notable,—Toscha Seidel and Hackett Win Ovations as Stars of Sunday Concert—Montesanto Adds Conte di Luna to His Successes**

(Continued from page 5.)

edge and adaptability he is second to none. Mr. Hackett's contributions to the "Mireille" revival were a source of real artistic enjoyment.

An unequivocal triumph was scored by Clarence Whitehill, who was in his best estate. Imposing in stature and manner, resonant of voice and intensely dramatic in delivery; he topped all his scenes with strong authority, especially because he gave them not only vocal interest, but also histrionic force and sincerity. The audience surrendered completely to this great baritone.

Kathleen Howard, as Taven, did a commendable character study as a sort of old fortune teller or kindly witch. Leon Rothier, the Ramon, was his usual artistic self. His part had sonorous singing and keenly intelligent acting to recommend it. Paolo Ananian and Marie Tiffany made their contributions an integral part of the ensemble. The corps de ballet furnished some beautifully posed and rhythmed dancing. Pierre Monteux conducted. The full cast was as follows:

Mireille .....	Maria Barrientos
Taven .....	Kathleen Howard
Clemence .....	Marie Tiffany
Vincent .....	Charles Hackett
Ourrias .....	Clarence Whitehill
Ramon .....	Leon Rothier
Ambroise .....	Paolo Ananian
Andreloum .....	Raymonde Delanois

A finely given "Petrushka" performance followed the novelty.

**"L'Elisir d'Amore," Monday, February 24**

There is no more delightful evening to be spent at the Metropolitan than in listening to "L'Elisir d'Amore," one of the best all round performances of the present repertory. Maria Barrientos sang Adina for the first time this season, acquitted herself well in a part that suits her to perfection. Caruso, as Nemorino, carried the great audience with him as ever, despite one or two unwonted vocal slips. De Luca is as admirable as Belcore as in all his other roles, and Malatesta really comic in his most prominent part, that of Dulcamara. Papi conducted.

**Triple Bill, Wednesday, February 26**

The Puccini triple bill—"Il Tabarro," "Gianni Schicchi" and "Suor Angelica"—was repeated on the evening of February 26. The evening was again remarkable for the innate roguery of De Luca's impersonation of Gianni in "Gianni Schicchi," and the beautiful singing of Florence Easton, which has contributed so largely to the success which this work has gained in comparison with the rest of the bill. Geraldine Farrar, as usual, struggled hard to carry the burden of "Suor Angelica," with success that was only limited by the role itself. Claudia Muzio repeated her striking impersonation in "Il Tabarro," while Gentle, Sundelius, Crimi, De Luca, Montesanto and Didur were again seen in their now familiar roles. Moranzoni conducted.

**"La Bohème," Thursday, February 27**

The best tenor who ever sang in the best opera Puccini ever wrote did so again on Thursday evening at the Metropolitan, when "La Bohème" was given with Enrico Caruso as Rodolfo and Frances Alda as Mimi in what was announced to be her last appearance of the season. Mme. Alda was in beautiful voice and she and Caruso made

the evening one of those electrical ones that occur only a few times in a season. Their efforts were splendidly seconded by Montesanto as Marcello, De Segurola as Colline, D'Angelo as Schaunard, Malatesta as Benoit and Ananian as Alcindoro. Lenora Sparkes was the Musetta, deserving a special line for herself for her vivacity and excellent vocal work in the second act. Papi conducted.

**"La Reine Fiammette," Saturday, March 1 (Matinee)**

Leroux's "La Reine Fiammette," with Geraldine Farrar and Hipolito Lazaro in the leading roles, was repeated at the Metropolitan on Saturday afternoon. The house was a capacity one and the audience's approval of the new opera was frequently and warmly demonstrated.

Both singers achieved what they set out to do in their roles, vocally and histrionically. Miss Farrar, by the by, was in better vocal form than other times of late and received much applause. Lazaro sang brilliantly and acted with authority and effective certainty.

Others in the cast whose contributions were noted as being of strength to the performance included Lenora Sparkes, Marie Sundelius, Cecil Arden, Leon Rothier, Adams Didur, Mario Laurenti and Kathleen Howard. Monteux conducted.

**"Il Trovatore," Saturday, March 1 (Evening)**

Verdi's "Il Trovatore," with Claudia Muzio as Leonora, Margaret Matzenauer as Azucena and Giulio Crimi as Manrico, was heard by a large audience on Saturday evening, March 1. These three artists were in good vocal condition and handled their parts with their accustomed skill, lending interest to the performance. Luigi Montesanto made a very satisfactory Count and sang his lines effectively.

The opera has been reviewed so frequently this season that a detailed account here is not necessary.

**Sunday Evening Concert**

Last Sabbath evening the Opera orchestra, under capable and always brilliant Richard Hageman, distinguished itself with its usual smooth and ingratiating performances. Charles Hackett was a great favorite with the audience as a soloist in arias by Mozart and Thomas ("Mignon"), and displayed polish in delivery and appeal in voice. Toscha Seidel, the young violinist, gave a magnetic and much applauded reading of the Saint-Saëns concerto in B minor, and played also a group of short pieces, which aroused enthusiasm afresh.

**10,000 Hear Bonnet in Denver**

Ten thousand persons paid their admissions to hear Joseph Bonnet in the Auditorium in Denver, on February 24. This is, indeed, a triumph for organ recitals in this country. There have been deluge of free recitals in all parts of the country for years and to such an extent that the giving of recitals on the same level as the other instruments and the voice seemed almost at an end. Bonnet has rendered a service to the art of organ playing impossible to calculate, and his playing is in such demand that it is impossible to accept all the dates, on account of the large demand for his return to the East, where he will play from April 10 to April 30. His tour of the Middle West will be made from May 1 to May 25.

### GOUNOD'S "MIREILLE" AT THE METROPOLITAN.

Public square in Arles, with ruins of the Roman arena, the setting of the second act. The Metropolitan scenery is all painted from sketches by Victor Maurel, the veteran operatic baritone, a native of Provence. Insert: Charles Hackett, the American tenor, as Vincent, the hero of "Mireille."

Photo by White Studio, New York.



MAKERS OF "THE BETROTHAL."

Maurice Maeterlinck, author of "The Blue Bird," is not in this group taken awhile ago, but Winthrop Ames, who produced it in New York for a long run, sits at the left; Eric Delamarre, assistant conductor of the Chicago Symphony Orchestra, who wrote the elaborate musical score for it, is in the middle, and Theodore Spiering, who helped to make the music such an important part of the play by his fine conducting, is at the right.

### Soder-Hueck's Reception a Brilliant Affair

One of the most interesting musicales of the season was held on Sunday afternoon at the Metropolitan Opera House studios of Ada Soder-Hueck, the well known builder of voices. A particularly pleasant feature of these recitals is the fact that instead of presenting only amateurs, Mme. Soder-Hueck's artist-pupils, out of compliment to her, always drop in and add a few songs to the program. Naturally, her guests doubly enjoy this.

The program opened with two piano solos by Hazel Carpenter. She had barely finished, when Walter Mills, on his way from one recital to another which he was giving at the Hotel Gramatan in the evening, dropped in to pay his respects to his teacher, and was persuaded to add his lovely baritone voice to the program. He presented three songs, "Deep River," "Khaki Lad" and Fay Foster's "The Americans Come!" and then had to leave immediately. Alice Cogen, who possesses a naturally beautiful soprano voice, presented three songs, and was followed by Dorothy Beach, mezzo-contralto, who sang exquisitely "My Heart at Thy Sweet Voice," from "Samson and Delilah." Mrs. Cogen again, in response to repeated requests, added one more song, Robyn's "A Heart That's Free," and then, since every one felt that one song from Miss Beach was all too few, she graciously consented to give another group, which opened with Vanderpool's "Regret" and followed with Sibella's "Street Organ" and La Forge's "Supplication." An aria from "The Queen of Sheba" was exquisitely rendered by Gustav Brasch, and the guests, who included many other of Mme. Soder-Hueck's pupils, as well as a number of the better known people in the musical world, adjourned to the other room for a cup of tea. The collation, as usual, was exceptional, and around her tea table all enjoyed themselves, stimulated, of course, by the hostess' personality.

While at tea, George Reimherr, her artist-tenor, arrived from his very successful recital at the Provincetown Playhouse. With him came Cecil Forsythe, the composer, and a number of the other people who had been attending his recital. Mr. Reimherr also graciously consented to add to the program and sang a group of three songs, by Bennett, Vanderpool and Forsythe. Reluctantly, the guests left, all promising to be present at her next recital, on the first Sunday in April.

### Arimondi Celebrates Thirtieth Anniversary

(From the New York Sun.)

Vittorio Arimondi, the veteran bass of the Chicago Opera Association is celebrating his thirtieth year in grand opera, and could not be in better health and voice. Mr. Arimondi has been known to American opera audiences nearly fifteen years. He made his debut in New York at the Manhattan Opera House in "I Puritani," with Bonci and other well known singers of the Hammerstein days. He sang later with the Boston Opera Company, after which he went to Chicago. During his long career Mr. Arimondi has sung in all the great opera houses. He was the first singer to appear on the stage in the famous Teatro Colon, Buenos Aires. For years he was the friend of Giuseppe Verdi, and when that composer produced "Falstaff" he sent for his friend to create the role of Pistol. Mr. Arimondi says he has found the secret of being in good voice: "Get plenty of good exercise, sleep well, and get only the best of humor there is in life."

### Emma Roberts Pleases Large Audience

Emma Roberts, the mezzo-contralto who gave one of the most interesting recitals in Aeolian Hall on January 7, was soloist for the Apollo Club in Brooklyn on Tuesday evening, February 18 at the Academy of Music. Miss Roberts delighted a large and enthusiastic audience. Few artists before the public today can give a more convincing program than Miss Roberts, who has the style, personality and a rare, rich voice, which fits every mood of song was one of the press comments. She was recalled many times and responded to several encores.

### Chicago Hits or Misses

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## GALLI-CURCI SINGS SEASON'S OPERATIC FAREWELL IN "LUCIA DI LAMMERMOOR"

Florence Macbeth a Notable Gilda in Final Performance—"Pelleas et Melisande," with Mary Garden, Crowds Opera House—Campanini Receives an Ovation

(Continued from page 5.)

ness, and she put infectious temperamental drive into every measure. Mme. Namara easily registered what was the most pronounced impression she has created in New York in opera.

Riccardo Stracciari did his De Sirieux with sympathy and distinction and polished vocalism. Gustave Huberdeau added strong characterization as the Captain of Police, and Frank St. Leger, who did the piano playing in the drawing room scene, contributed a very commendable element. Others in the cast were Messrs. Oliviero, D'frere, Lazarri, Zaks, Landesman, Derman, Nicolay, Mar-chand, Goldie, and Mlle. Lamare.

Giorgio Polacco did some splendid conducting, authoritative, intense, vividly colored. He made the score tell its whole story and tell it enthrallingly.

"Cleopatre," Monday, February 24

Massenet's "Cleopatre," with Mary Garden in the title role, was repeated before a large audience at the Lexington Theater on Monday evening, February 24. Charles Fontaine as Spakos, Alfred Maguenat as Marc Antoine, and Anna Fitziu as Octavie rounded out a cast that gave a very interesting and certainly very satisfactory performance. Charlier conducted.

"Traviata," Wednesday, February 26

Amelita Galli-Curci and Riccardo Stracciari shared honors in the performance of "Traviata," which drew a super-capacity house on Wednesday evening, February 26. The wonderful little coloratura soprano was in excellent vocal form and aroused her audience to great enthusiasm, especially after her exquisite rendition of the "Ah, fors e lui" aria. The duet in the third act between Stracciari and Galli-Curci was also the cause for a hearty demonstration from the audience. And justly so—it was a magnificent piece of vocalism.

Alessandro Dolci, as the Alfred, made a favorable impression and sang in his usual artistic manner. Others in the cast were Marie Truzan, Vittorio Trevisan, Constantin Nicolay, Louise Berat, Desire Defrere and Ludovico Oli-viero. Polacco conducted.

"Pelleas et Melisande," Thursday, February 27

Mary Garden gave her farewell appearance of the season in probably her best role (that of Melisande in Debussy's "Pelleas et Melisande") on Thursday evening, February 27. All of the singer's admirers seemed to be on hand and they greeted her at the curtain calls with vigorous applause and cries of "Bravo!" Miss Garden justly earned the memorable reception, for her impersonation of the role was as exquisite and as delicately and deeply impressive as of old. She sang at times with much tonal beauty, especially in the pianissimo episodes. Her acting interpretation was filled with the typical Melisande nuances and she made a thoroughly lovely figure and picture.

Alfred Maguenat in the role of Pelleas was a thorough delight. Although the part does not give the best opportunity for displaying the operatic voice, yet he made the most of every chance and did so with skill and true art.

Gustave Huberdeau and Auguste Bouillevé, in the respective parts of Arkel and Golaud, contributed vocalism and acting that strengthened the general deep impression of the cast, while Louise Berat, as Genevieve, sang admirably in the first act. The two smaller parts of the opera were in the capable hands of Marguerite Lamare, as Little Ynold, and Constantin Nicolay, as the Doctor. Mar-cell Charlier conducted much better than at the first performance. He was careful in detail and achieved finely also the larger effects.

"Cavalleria" and "Le Vieil Aigle," Friday, February 28

"Le Vieil Aigle" ("The Old Eagle"), a lyric drama in one act by Raoul Gunsbourg, received its first New York presentation, Friday night, February 28, at the Lexington Theater. This opera was first produced in Monte Carlo in 1900, and Campanini gave it one Chicago performance two seasons ago. The action takes place during the fourteenth century and the scene of the story is a rocky coast in Crimea. Khan Asvez el Moslain is a feudal lord, who rules several provinces, and when the curtain rises he is discovered with his son Tolaik, who has just returned from a successful campaign against the Russians. The Khan informs his son that great preparations have been made to celebrate his return, but Tolaik is sad and informs his father that he only seeks forgetfulness and death. He asks the Khan to accompany him to a secluded spot on the seashore, and there Tolaik asks if the dearest wish of his heart will be granted by his father. On being assured by the Khan that it will make him happy to grant his desire, the son confesses that he loves Zina, the favorite slave of his father. Despite the great affection that the Khan has for Zina, he agrees to give her to his son, and sends for her and bids her follow Tolaik. This she refuses to do, preferring to remain with the old chieftain. The Khan, not wishing to lose the love of his son, then decides to sacrifice his slave, and seizing her throws her into the sea. Her death does not heal the breach between father and son, and the Khan, sensing this, follows his faithful slave to her watery grave.

While the story recalls some incidents of the plot of "Aida," the music is comparable to nothing heard at a New York opera house in many seasons. There is one theme continually heard and which is very familiar; it gives almost a repetition of a popular tune that has been heard in this country for considerable time.

In the first act the long series of alternating solos between the Khan, impersonated by Georges Baklanoff, and Tolaik, whose part was sung by Charles Fontaine, grew very tiresome, even though the singing of both of these

artists is well known to opera goers who have attended other performances at the Lexington Theater. Both are excellent artists, but neither one had a real chance to display his art, and the lack of action was rather a disturbing feature. Yvonne Gall, as Zina, had very little to do and no opportunity to distinguish herself; Desire Defrere, as an equerry, likewise was little seen and less heard.

It was a dreary work, rather uninteresting and dull throughout. In several instances the singing of Fontaine drew a burst of applause, and Baklanoff, too, had occasion now and then to show the good qualities of his voice, always recognized by the audience.

Preceding this performance, "Cavalleria Rusticana" was given an unusually fine performance with Francesco Peralta as Santuzza, Forrest Lamont as Turiddu, Louise Berat



Photo by Hixon-Connally Studios, Kansas City, Mo.  
FLORENCE MACBETH,  
Who won another worthy success at the last performance  
in New York of the Chicago Opera.

as Lucia, Alfred Maguenat as Alfio, and Irene Pavloska as Lola. As the young peasant girl, Francesco Peralta was the star of the performance, and she sang and acted her role in superb fashion. Several times the audience broke into rounds of applause, preventing the opera continuing for several minutes. Forrest Lamont, too, was excellent. Polacco conducted and the orchestra was ever under the magical beat of his baton.

The program concluded with a ballet divertissement in which Andreas Pavley and Serge Oukrainsky assisted by

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Miles, Ludmila, Kowak, Kharkova, Pfeil, Keralli, and Sacchetti, took part.

"Lucia," Saturday, March 1 (Matinee)

Saturday afternoon was Galli-Curci's last appearance with the Chicago Opera Association in New York, and her impersonation of the title role of Donizetti's "Lucia" was received in the warmly colored manner befitting the occasion. The house was packed to the doors with admirers, who did not hesitate to give vent to their wild enthusiasm. Some of the parquet public went even so far as to stand and wave their handkerchiefs during the many curtain calls.

Mme. Galli-Curci's performance was in every respect memorable. She was in superb vocal condition and had aroused her audience greatly even before she had reached the "Mad Scene" aria. This she sang exquisitely, and part of it had to be repeated before the audience would allow the act to proceed. Judging from the cheers and "bravos," it is quite safe to say that she could have gone on drawing capacity houses for some weeks to come, had the Chicago season been extended.

Dolci, that lovely voiced singer, earned his rich share of the afternoon's applause through his delightful handling of the role of Edgar, and Rimini, with his full, rich tones, was more than satisfactory in the role of the brother. Others who rounded out the excellent cast were Alma Peterson, Octave Dua and Vittorio Arimondi. Campanini, at the conductor's stand, gave of his best, and of course there was a tremendous ovation for the great and popular maestro.

"Rigoletto," Saturday, March 1 (Evening)

Florence Macbeth was, without doubt, the center of interest in the last New York performance of the Chicago Opera Association on Saturday evening, March 1. Since the beginning of the season, this young coloratura soprano has advanced far in her art and is now recognized as one of the main supports of the company.

As Gilda on Saturday, Miss Macbeth won another worthy success. She was in fine form and sang with remarkable ease and complete finish. Her voice rang out in all its sweetness and unmistakable clarity, and she acted the part very well. She received genuine applause at all of her curtain calls and was the object of an ovation after the "Caro Noma."

Stracciari, of course, was well received in his role of Rigoletto—a masterpiece! He sang admirably and his acting could not have been better.

Ciccolini did effective work with the role of the Duke, and so did the following in their respective parts: Vittorio Arimondi as Sparafucile, Constantin Nicolay as Count Monterone, Vittorio Trevisan as Count Ceprano, and Alma Peterson as the latter's wife. Polacco conducted.

### Van Gordon to Give Ohio Recital

Cyrene Van Gordon, the leading contralto of the Chicago Grand Opera Company, has been engaged to give a song recital at Western College for Women, Oxford, Ohio, Monday evening, March 17. This will be held in the new Kumler Memorial Chapel dedicated last Thanksgiving Day.

The song recital was formerly announced for March 3, but owing to the fact that the Chicago Opera Association has been obliged to use Miss Gordon when she was supposed to have been free, the date has been changed.

### Despite Opposition Case Crowds Auditorium

Notwithstanding strong opera opposition, Anna Case, soprano, crowded Trinity Auditorium, Los Angeles, when she appeared in recital there on February 25 and scored an overwhelming success.

### Letz to Play Quartet by Kreisler

The MUSICAL COURIER learns that Fritz Kreisler, the violinist, has just completed a new string quartet, which is being rehearsed by the Letz Quartet and will be performed by that organization in New York in April.

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New York

March 6, 1919

**MONTREAL HEARS TWO  
NOTED PIANISTS AND VIOLINIST**

**Leginska and Rachmaninoff Acclaimed by Capacity  
Audiences—F. H. Blair and Albert Chamberland  
at Ladies' Morning Musicales—Maurice Dambois Gives Varied Program—Dubois String  
Quartet Concert—Notes**

Montreal, Can., February 24, 1919.

Montreal heartily welcomed Ethel Leginska when she appeared here before a well filled hall on Sunday afternoon, February 2. The Rameau gavotte and variations bespoke her Leschetizky training, and interpretative ability of a high order was revealed in the "Wolkenstein" sonata, op. 53. Beethoven, for the pianist did not lose any of the charm or scholastic continuity of the composition. One noticed that Leginska was particularly adroit in her execution of Chopin's A minor étude. The latter part of the program, which was made up of well known compositions to concert goers, was enthusiastically applauded, and many encores were given.

**Bourdon Presents Rachmaninoff**

Thanks to Louis H. Bourdon this city had and appreciated the opportunity of hearing Rachmaninoff in a thoroughly delightful program in His Majesty's Theater on February 9. All seats were sold out days in advance of the concert, and it was necessary to place hundreds of chairs on the stage in order to accommodate as many as possible of those who desired to attend the event. Mozart's theme and variations was a little dry, but the Beethoven sonata, op. 10, No. 3, was presented with unusual interpretative ability and impeccable technic. This number scored an ovation for the pianist, and he responded with an unusual encore—another movement of a sonata. His Chopin numbers, a nocturne and polonaise, were equally well received by the audience. A group of Rachmaninoff's own compositions and a Liszt rhapsodie concluded the program. Every one left the house impressed with having heard a great master play.

**Blair and Chamberland Concerts**

F. H. Blair, pianist, and Albert Chamberland, violinist, are to give two programs at the Ladies' Morning Musical Club on February 27 and May 6. The artists will play sonatas for violin and piano by Debussy and Hubay.

**Dambois Leaves Fine Impression**

A capacity audience greeted Maurice Dambois at His Majesty's Theater on Sunday afternoon, when in a rich, varied and interesting program he showed himself not merely master of the technic of his instrument but also a musical poet full of original conceptions and charming ideas with regard to the interpretation of the music he plays, especially in the andante and air by Haydn, which he invested with the full Haydn-esque grace and playful melody. As an encore to the third group he gave Debussy's "En Bateau" with excellent bow effect and rhythmic melody that carried out the idea of the composer in a manner that is seldom heard save on the violin. In this composition, which is really a duet for strings and piano, Mr. Dambois was assisted to a marked degree by his pianist, Nicolai Schneer, whose playing was expressive of the dreamy wave motif of the music. The main work of the program was the Gemeniani sonata, a composition not heard before in Montreal.

**Interested Audience at Dubois Concert**

The Dubois String Quartet gave the first concert in a series of six on February 5 at Windsor Hall, and a capacity audience appeared to be interested in the works presented.

**Notes**

Much interest is being manifested in the March 13 program to be given at the Ladies' Morning Musical Club, when a cantata will be heard and Russian folk and part songs will be sung.

A pupil of F. H. Rowe, Pascha Abel, recently made her appearance with the choir of St. Andrew's and St. Paul's, at which time she sang Whitney Coombs, "Ave Maria," with violin obbligato by Albert Chamberland. Miss Abel's phrasing was excellent, and she sang with emotion. Another Rowe pupil who is progressing musically is Ethel Devault, contralto, who sang a solo with the male quartet.

Albert Chamberland, violinist, appeared in concert with Paul Dufault on February 20, at the Monument Nationale.

The Flonzaleys gave a concert at Windsor Hall, February 16, presented by J. A. Gawin.

Among the many musical activities of Dr. Boris Dunev

was his presentation of his pupil Marietta Gauthier, in recital in Quebec City.

Louis Bourdon announces Levitzki for his next Sunday afternoon concert, March 2.

Viola Cole, the distinguished American pianist, has returned from her recent trip in the States.

Stanley Gardner will be heard in a piano recital at the Ritz-Carlton, Wednesday evening.

Sara Fischer will give a song recital at the Ritz, March 4.

Joseph Saucier will be heard in a song recital, March 6.

Christina Barker and Enzo Bozano are to give a recital, assisted by Lillian Snasell, Ruth Pryce, Yvette La Montagne, Seith Rettie, C. N. Marshall and W. J. Stephenson. The proceeds will be used in aid of the Children's Memorial Hospital.

F. H. Rowe is singing in Ottawa. He is busy with his programs for the Ladies' Morning Musical. Russian folksongs and a cantata by Hadley are scheduled for March 1.

F. E. A.

**Niessen-Stone Artist-Pupils****Present American Compositions**

The first of a series of three concerts of American compositions to be given by the artist-pupils of Mme. Niessen-Stone took place last Tuesday evening, March 4, at Chalif Hall. A complete review will be given in



MME. NIESSEN-STONE.

the issue of March 13. The dates of the remaining two concerts are March 18 and 28. Invitations may be secured by application to Mme. Stone, 50 West Sixty-seventh street.

**Josef Hofmann Soloist with Philharmonic**

At the regular Thursday-Friday performances of the New York Philharmonic (March 6 and 7), Josef Hofmann will play the Chopin concerto, No. 1, in E minor, op. 11, for piano and orchestra. An American novelty introduced at these concerts by Conductor Stransky will be Harold Morris' tone poem, played for the first time in New York. The remaining orchestral numbers will be the Smetana overture, "The Bartered Bride," and Dvorak's "New World" symphony, the latter played in response to many requests.

**Arthur Whiting Heard in Connecticut**

Arthur Whiting, pianist, gave a recital at the Wykeham Music School for Girls, Washington, Conn., on February 18, and included on his program compositions by Debussy, Handel, Beethoven and Chopin.

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Seidel, Alda, Barstow and McConnell Recent Soloists with Orchestra**

Minneapolis, Minn., February 20, 1919.

The vocabulary of the Minneapolis correspondent of the MUSICAL COURIER is quite inadequate to express the wonderful impression that the magnetic playing of Toscha Seidel made upon the audience at the concert on February 14 when he was first heard here. Technical difficulties do not exist for him, his bow is more like a wand than a real bow, his maturity of conception is marvelous, and the quality of his tone defies description. He moves and sways his audience at will. He gave a magnificent reading of the technical Tschaikowsky concerto; his tempos were fast beyond believing, yet every note was clear and clean. For an encore he gave the Saint-Saëns rondo capriccioso with a gratifying musicianship. His was an ovation.

The orchestra, under the direction of Adolf Weidig, played the overture to "The Magic Flute" of Mozart and the Beethoven "Eroica" symphony. Every player responded to his baton with a readiness that we marvel at when we consider that Mr. Weidig has had so few rehearsals with them.

**Alda Soloist**

The Minneapolis Symphony has for the first time in its history a visiting conductor who has conducted a whole program. Our able local conductor is in the East resting and hearing all the symphony orchestras in this country, building up his health and getting new material for our orchestra. For three weeks, then, we have Adolf Weidig, of Chicago. He directed his own symphonic poem, "Semeramis," with great efficiency. Dvorak's "Carnaval" overture was given a spirited performance, while the Tschaikowsky "Pathétique" symphony was enthusiastically received. Comparisons are odious or we would point out the differences in the directing of Oberhoffer and Weidig, but these differences are due entirely to personal traits, for both read this great work with care and after serious study.

The delightful soloist of the evening was Frances Alda, who sang an unknown aria, "Santo di Patria," from Verdi's "Attila," with beautiful tonal color and patriotic fervor that entranced the hearers. Two Puccini arias, "Vissi d'Arte," from "Tosca," and "Un bel di," from "Madame Butterfly," were exquisitely sung. Mme. Alda was so enthusiastically acclaimed that she was forced to respond to many recalls, and she sang almost a whole program of encores.

The Minneapolis Symphony concert of February 2 introduced to the symphony admirers an artist who was new to them. Vera Barstow played the Wieniawski second concerto with a finish and dash that has seldom been heard here, and her whole musical interpretation leaves nothing to be desired. Her technic is clear and most refined, her tone is beautiful and pulsates with a splendid vibrato, while her personality is engaging. She has everything that one wishes in a violinist of the first order. "Pomp and Circumstance," by Elgar, opened the program, with the "William Tell" overture of Rossini as second. The cello section was at its best in the introduction of the last mentioned. The charming scherzo, "Pizzicato ostinato," from the fourth symphony of Tschaikowsky, was encored to the echo, for the orchestra certainly played it gracefully. Then the Herbert serenade from his romantic suite gave a dainty touch to an already colorful program. Every time we hear the intermezzo from "Goyescas," by Granados, we regret the early death of this gifted composer. The Liszt second rhapsody, with harp cadenza by Henry Williams, was given with fire and dash and closed the program. This frequently played piano number is a joy, as there are so many instruments in the orchestra to give it the proper rendition.

Meyerbeer's "Coronation March" opened the program of the Minneapolis Symphony Orchestra at the Auditorium on February 9 and the "Der Freischütz" by Weber followed. Mr. Weidig directed and read the following numbers: Larghetto from the second symphony and allegro scherzando from the eighth symphony of Beethoven, with depth of feeling. The MacDowell beautiful "Woodland Scenes" was lovingly played; the charming minuet for strings by Bolzon was wonderful, while the three Hungarian dances of Brahms closed a splendid program.

Harriet McConnell, contralto, sang the aria "Voce di Donna," from Ponchielli's "La Gioconda," and Verdi's aria "Stride la Vampa," from "Il Trovatore." She has a big voice, lots of temperament and artistic finish. She received deserved applause.

R. A.

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# MAX GEGNA

**SEIDEL'S COMPLETE VIOLIN  
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HUGE ST. PAUL AUDIENCE**

His Remarkable Rendition of Tschaikowsky Concerto Attracts Great Interest—Minneapolis Orchestra Presents Scholarly Reading of "Eroica" Symphony—Garrison Fulfills Postponed Engagement—Minnette Warren Soloist with Schubert Club

St. Paul, Minn., February 24, 1919.

Owing to the continued absence of Emil Oberhoffer, the concert by the Minneapolis Symphony Orchestra in the Auditorium, February 13, was conducted by Adolf Weidig. Mr. Oberhoffer's scholarly and altogether satisfactory Beethoven symphonies are taken for granted, and consequently it was with an unusual amount of interest partially mingled with a sense of curiosity that a large audience congregated to hear Mr. Weidig's conception of the "Eroica," No. 3. It was decidedly impressive under Weidig's baton—martial, romantic and dramatic at times, and yet quite different from the "Eroica" symphony of Oberhoffer's conception. Weidig has done very good work with the Minneapolis orchestra in the short time he has been its leader. The only remaining orchestral number was the "Magic Flute" overture (Mozart), characteristically light and dainty, and charmingly effective.

**Seidel's Playing Fascinates**

Toscha Seidel was heard here for the first time in the Tschaikowsky D major violin concerto. Abounding in terrific technical difficulties and demanding versatile powers, the work has been played here by the greatest violinists in times past, but never has it held the same interest and the same fascination for a St. Paul gathering. Seidel's complete mastery of the concerto, together with his striking personality and temperament, made his appearance one of marked success. The young violinist played with fire and vim, and drew a tone of unusual beauty. For an encore he gave the Saint-Saëns "Rondo Capriccioso" with great brilliance and velocity.

**Garrison Draws Large Audience**

Mabel Garrison had been scheduled to appear in St. Paul in October, but because the "flu" was at that time upsetting all things of a musical nature, the affair was postponed. Miss Garrison's popularity on the concert stage was such that the Schubert Club, under whose auspices she was to come, could not again engage her until February 20. The recital was in the nature of a benefit, as tickets were sold in addition to the seat reservations always made for members of the club—which is contrary to the organization's rules ordinarily—the proceeds being appropriated to the fund being raised to aid musicians abroad made destitute by conditions resulting from the war. People's Church was completely filled for the event, and the enthusiasm manifested throughout the evening was unusual.

The Metropolitan Opera soprano presented five com-

prehensive groups of songs, ranging from the very early works of Isouard and old Spanish and English selections to songs of modern American composers. A program of more variety could scarcely be concocted, and yet Miss Garrison was every bit as charming and artistic in the difficult arias as she was in the negro "spirituals." She is decidedly versatile and has the happy faculty of living the mood of her songs to such an extent that two hours of her singing did not fully satisfy, and people remained in their seats and vociferously applauded for more.

Miss Garrison's voice is capable of reaching a very high tone, and yet also has an abundance of volume that is truly remarkable in so high a soprano. In addition to her singing, which was admirably pure and true to pitch always, Miss Garrison has a most gracious personality and a winning smile. She was accompanied by George Siemann, who filled the double role of pianist and composer, appearing in each capacity artistically and successfully.

**Little Minnette Warren Soloist with Schubert Club**

On February 12, at Junior Pioneer Hall, the Schubert Club presented several of its best known artist members in a most creditable recital. As is customary at these concerts, the community "sing" was conducted at the opening of the program, and Aurelia Wharry and Carlo Fischer led the audience in a number of inspiring patriotic songs.

The pianist chosen to appear was Minnette Warren, the very young composer-pianist who has been arousing much enthusiasm this season at her various appearances. This was her initial appearance before the club as an active member and her first performance in her home town following her debut in New York in October and her date with the Minneapolis Orchestra early in the year. In the Chopin etudes, op. 10, No. 4, and op. 25, No. 1, she displayed big technic and a singing tone so essential to a successful performance of the French-Pole's works. An interesting little number by Di Pirani followed, entitled "The Firefly," a descriptive and charming selection, delightfully presented. In her two original preludes, op. 70, Nos. 2 and 4, Miss Warren proved her ability as composer and was obliged to repeat one of the numbers. Her group closed with a spirited and martial reading of the difficult Schubert-Tausig "Marche Militaire."

Schumann's lovely quintet, op. 44, was admirably given by Lillian Zelle, Marion Bearman, Heinrich Hoevel and Carlo Fischer, with Louise Jenkins at the piano. The program closed with three war songs, sung by request by Harriet Casady. Fay Foster's ever popular "The Americans Come!" "They Shall Not Pass" (Penn), and "My Son" (Bond) were songs particularly suited to Miss Casady's soprano voice, and her clear, concise tones were heartily appreciated by the audience.

**Benefit Concert for the Blind**

Several well known local musicians will appear in a benefit for the St. Paul blind on March 3 in Masonic Temple. The affair promises to be of marked success, for some of St. Paul's best talent will be presented and Mayor Hodgson will speak. Among those on the program are the

Apollo Quartet; Ellen Donovan, soprano; Mary Leonard, reader, and the young and extremely talented Russian violinist, David Rubinoff, with Minnette Warren at the piano.

A. H. F.

**Bonnet Acclaimed in Many Cities**

The transcontinental tour of Joseph Bonnet has proven that an organ virtuoso can command the same attention and audiences as assemble to hear the leading pianists, violinists and vocal artists of the world. Mr. Bonnet's present tour is booked solid to San Francisco, and during his trip across the country he has played to capacity houses with return engagements demanded in nearly every instance.

In Ann Arbor five thousand heard his program; in Grand Rapids, Mich., twenty-five hundred assembled. In Kimball Hall, Chicago, one of the most distinguished audiences of the season attended and the house was completely sold out. There has been an awakened interest in the organ and organ music such as never before, which bespeaks well for the future development of the best in music. Mr. Bonnet will remain in California three weeks, filling many engagements, and then will open his Southern tour in El Paso, Texas, March 25, proceeding to New Orleans and the North.

In response to insistent demands from the Middle West the larger part of April will be devoted to return engagements in that section, and in cities where time did not permit of his reaching on the way to the coast. Bonnet will devote May to the festivals, besides a Canadian trip and tour of the Eastern states.

The personality and magnetism of this great artist have added materially to his phenomenal success in America, while his profound musicianship and artistry have made him extremely popular in every part of the country visited.

Mr. Bonnet will leave for Paris at the close of the tour. The work accomplished during his sojourn here has been far-reaching, and the influence of the noble example always in evidence will exert a wide influence and be felt for years to come.

**War Savings' Societies Entertained**

The first thrift convention of the secretaries of the War Savings' Societies of Greater New York was held at Carnegie Hall on Monday evening, February 24. The program was opened with an overture by the Fort Slocum Artillery Band, followed with various addresses by prominent speakers and reports from the War Savings' Societies of Greater New York. The Mendelssohn Glee Club, conducted by Louis Koemmenich, rendered several selections which were warmly received by the audience.

**Second Rubinstein Recital in New York**

Arthur Rubinstein, the Polish pianist, will give a second piano recital in Carnegie Hall, Saturday afternoon, March 15.

**Personality — Technic — Strength — Temperament — Singing Tone — Interpretation**

# ERNESTO BERÚMEN

**Second Annual New York Recital,  
Aeolian Hall, February 20, 1919**



**MEXICAN PIANIST**

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While Arthur Rubinstein was holding forth in Carnegie Hall, another excellent artist, Ernesto Berúmen, was delighting a friendly gathering in Aeolian Hall. Señor Berúmen, despite his youth, enjoys the distinction of being Mexico's most distinguished pianist, and will no doubt be a compatriot to have great pride at what he achieved yesterday in a program which embraced the Bach-Liszt Organ Fantasy and Fugue in G minor; the Prelude from Bach's Partita in B flat; Friedman's transcription of the Ballet of the Happy Spirits from Gluck's "Orfeo"; Brahms' Rhapsody in B minor; Grieg's Ballade in form of Variations; Gabriel Fauré's Romance Sans Paroles; Granados' Allegro de Concierto; and Liapounoff's Nocturne and "Lesghinka" (not Leginska, by the way).

Ernesto Berúmen also has progressed since he was heard here last year. Vigorous, manly, direct in his methods, with never a suggestion of flamboyancy in his address, he played on this occasion not only with assurance and with precision, but with a fine regard for the emotional message of the music he interpreted. There was brilliancy in his performance of the unfamiliar Granados and Liapounoff selections, and the audience, stirred to enthusiasm, lingered for the supplementary contributions.—Max Smith, in "New York American."

Ernesto Berúmen, a remarkable young Mexican artist, delighted a considerable audience at Aeolian Hall yesterday afternoon with his brilliant playing of a varied and highly interesting program. The youth and romantic appearance of the pianist enhanced the interest of the performance, and added to the surprised gratification of his hearers, for he played with a mingled passion and poise, calm vigor and emotional intelligence that fixed the artistic success of his recital. The Grieg Ballade in the form of variations, Bach Prelude from "Partita" and Enrique Granados' Allegro de Concierto were striking features of the performance.—"Morning Telegraph."

Ernesto Berúmen, the Mexican pianist, who was first heard here last season, gave a recital yesterday afternoon in Aeolian Hall before an audience which nearly filled the auditorium. He offered a program of admirable selection, and in such works as Brahms' B minor Rhapsody and Grieg's Ballad his performance showed a commendable technic with virility and clarity of style.—"New York Sun."

Inspiration helped Ernesto Berúmen, the young Mexican pianist, in the selection of his program for his recital yesterday afternoon. After the first group of Bach, Gluck and Brahms, in which he was gradually getting into his by no means conventional stride, he played compositions which exactly suited him. He is a wide-eyed, black-haired boy, with a temperament which certainly has not impeded his development. In

the Grieg Ballade he made the melody sing its own song of melting flocks, but he was happiest in the Granados Allegro de Concierto and Liapounoff's Nocturne and Lesghinka, into which he put a fiery intensity that was all Latin ardor. He is a sincere musician and has a fine, ringing tone.—Katherine Lane, in "Evening Mail."

Ernesto Berúmen, a young Mexican pianist who is doing much for music in this city, gave an Aeolian Hall recital yesterday afternoon. The interest inevitable to such a program as his would alone be sufficient to gain it as good and keen an audience as Mr. Berúmen had. For he played the Grieg Ballade, among other things; the Fauré Romance, Granados' Concert Allegro and two tantalizing pieces by Liapounoff.

Mr. Berúmen is a thorough musician and one beyond mere capability. He still plays with too heavy a hand, but there is manliness and an unaffected sincerity to his work which compensates.—"Evening Sun."

Ernesto Berúmen, the Mexican pianist, already known to local audiences, gave a successful recital yesterday afternoon at Aeolian Hall. Mr. Berúmen acquitted himself with marked technical and interpretative skill. His work is straightforward and sincere, and he has the rare faculty of holding the interest of an audience straight through a recital. At the conclusion of his program he was recalled many times and was most generous with his encores.—"New York Globe."

With a program of piano music yesterday at Aeolian Hall, Mr. Ernesto Berúmen aroused applause not unlike in poise and manner that accorded some of our veteran pianists. Nor was the audience's commendation unearned. It required only the Bach Prelude in B flat to establish a perfect sympathy between the performer and appreciator. Then followed an hour of selections so musically appealing that the auditors refused to leave the hall before another hour of added numbers had been graciously conceded by the young, unaffected pianist.

This concert was Mr. Berúmen's second at Aeolian Hall. Last year, his first appearance on a local music platform, brought him generous praise from all sources. His reception this year had all the enthusiasm of an ovation. Mr. Berúmen, who has been in New York for three years, conducting a studio with Mr. Frank La Forge, is called the young Mexican pianist. Young he is, and buoyant; and Mexican or not, he is a pianist. Not as pianists come—and go—is he one; but as a sound musician on most intimate terms with all the devices and niceties of pianoforte playing. In a season which brings much grit to the mill, but grinds out more husks than flour, Mr. Ernesto Berúmen's gifts are right welcome and refreshing.

The numbers selected for the afternoon's program were well chosen to display the excellent—though never ostentatious—qualities of the performer. Following the Bach arrangements, a tenderly conceived "Ballet of the Happy Spirits," by Gluck, altered by Friedman, engaged Mr. Berúmen's hearers with the exquisite tone and various color use in the interpretation. Again, the pianist's control of velvet and singing tone found use in Fauré's "Romance sans Paroles," and in Liapounoff's Nocturne. The splendid, many vigor and consistent speed exercised in playing Granados' Allegro de Concierto and Liapounoff's Lesghinka exposed an aspect of the Mexican's art that, together with his keen musical intelligence and disposition, and his refinements of tone, fully established Mr. Berúmen as a master of the piano.—Prof. Randolph Somerville, in "The Observer," Long Island, N. Y.

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## AUDIENCE MAKES STOKOWSKI CALL HIS MEN TO THEIR FEET THREE TIMES IN ONE PROGRAM

**Edwin Evans, Baritone, Heartily Received as Soloist—Rachmaninoff Plays Own Concerto with Boston Orchestra—Orville Harrold Soloist for the Matinee Musicale—Leefson Hille Conservatory Concert—Giorni in Recital**

Philadelphia, March 2, 1919.

Before the usual capacity audience that crowds the Academy of Music at the Saturday night concerts, Director Stokowski offered a program of unusual interest and democratic selectiveness on the occasion of last week's Philadelphia Orchestra appearance. The "Freischütz" overture was played in a manner that was as assured and artistic as it was impressive and enjoyable. Schubert's "Unfinished" symphony in B minor was next in order, and it would seem impossible to voice an over abundance of praise in speaking of the entrancing as well as authoritative manner in which the orchestra unfolded this veritable gem of symphonic writing; it was offered with the utmost exactitude of ensemble, tonal control and simplicity of execution. As the riotous handclapping with which the conclusion of the work was greeted continued for a long time, the orchestra arose as an evidence of appreciation.

Debussy's "The Afternoon of a Faun" with its splendid wealth of atmospheric charm, was given with exemplary care and excellence, yet neither breadth nor freedom were sacrificed in Stokowski's portrayal of this lovely French music idyl. The principal flute part, as played by André Maquerre, proved a source of much laudatory comment, while the persistent applause with which his effort was met caused the conductor to request him to arise and bow his acknowledgments, after which the whole organization was caused to stand for the same purpose. The concert closed with a vital, spirited performance of "The Mastersingers" prelude. The work has seldom been given in such a clear,

vigorous and interesting style. The seething tone was ever warm and resonant, while the contrapuntal and canon parts were clean cut and colorful. The enthusiasm aroused caused the orchestra members to stand once more as a mark of reciprocal greeting.

Edwin Evans, the well known baritone, was the soloist on the occasion, and the choice of compositions offered by him, solely by American composers, was a splendid tribute to his discerning artistic sense. A ballade by Converse, "La Belle Dame sans Merci," was the only exception to this rule. Although the orchestration in this number is modern and brilliant, it is ungrateful from the vocal point of view and a tax on the interest as applied to the audience. However, Mr. Evans sang the work in a very commendable manner and was loudly applauded. Three other selections were listed by the artist; they were: Clough-Leighter's "Possession," "On a Screen," and "The Odalisque," by Carpenter, while the lovely "O, Red Is the English Rose," from Forsyth, closed the soloist's part of the program. In these works Evans was at his best, and his poetic interpretations, the result of undoubted ability, musicianship and praiseworthy endeavor, deserved the highest commendation. In conclusion, it may be said that Mr. Evans sings with remarkably fine enunciation, and as he finished his last number he received much applause that was both spontaneous and enthusiastic.

### McCormack in Recital

On last Wednesday night, with three groups of songs and two Handel arias, McCormack thrilled, as is his wont, the usual massed audience that invariably greets him at the Philadelphia Opera House. The tenor was in remarkably fine voice for the event, and the numerous encores demanded were given with the utmost graciousness and generosity. Modern composers came in for a share of the soloist's attention on the evening in question; works by Chadwick, Foote, Cyril Scott and Harty were programmed and sung with the McCormack splendor of vocalization. The charm of the Irish song was brought to the fore and won the plaudits of the house as it always does, while other numbers were equally well received.

Lieut. Donald McBeath was heard in several violin numbers, and his success was as assured as it was emphatic. There is no more efficient and sympathetic accompanist than Edwin Schneider, who presided at the piano.

### Boston Symphony: Rachmaninoff, Soloist

On the occasion of the fourth of this season's visits, paid Philadelphia last week, the Boston Symphony Orchestra scheduled a most comprehensive and inspiring program which was offered in a decidedly artistic and fascinating manner. Under the guidance of M. Rabaud, the Boston band maintained a great height of artistic excellence throughout the evening. The large audience, quick to recognize the results achieved, indulged in prolonged bouts of vigorous hand clapping at the close of each number. César Franck's suite from the symphonic poem "Psyche" was splendidly played. A wealth of interest centered in the appearance of Serge Rachmaninoff, Russian composer-pianist, the soloist. He played his own C minor concerto, a work of large scope and unusual tonal power. In offering the composition Rachmaninoff displayed great intellectual assurance and tremendous technical ability. At the conclusion of the number, he was wildly acclaimed and was frequently called back to acknowledge the tempest of applause. The concert concluded with the Saint-Saëns symphonic poem No. 2, op. 39, "Phaeton"; the stage music suite to Harcourt's comedy, "Shylock," by Fauré; and Weber's "Euryanthe" overture.

### Matinee Musical Club: Orville Harrold, Soloist

A splendid concert was given recently in the ballroom of the Bellevue-Stratford. On this occasion Orville Harrold's delightful voice was heard to marked advantage in several numbers, among which Scott's "The Secret" afforded a fine opportunity for assured vocalization and tonal warmth, of which phases of art the soloist is a master. "Vestia Giubba," from "Pagliacci," formed a contrast with the frolicsome "Ballynure Ballad," a bit of the old sod transposed into song. Both numbers were sung with fine artistry. Agnes Clune Quinlan was the efficient accompanist. The club chorus, under the capable direction of Helen Pulaski Innes, sang Herman's cantata, "The Sirens." Marie



TOSCHA SEIDEL,

The young Russian violinist who added fresh laurels to his reputation by his playing at the Metropolitan Opera House last Sunday evening. This particular picture of Seidel is one that was selected by the Columbia Graphophone Company for presentation to customers buying Seidel records at the company's New York store during a recent week. It was a novel idea in selling records and took greatly with the public, each purchaser of a Seidel record being presented with one of these autographed photographs of the artist.

Stone Langston gave a thoroughly adequate and delightful interpretation of Gluck's "Divinité du Styx," from that composer's "Alceste." Her resonant and velvet like contralto voice reflected the moods and color blendings of the song with superb authority. Other soloists on the program included Elizabeth Gest, pianist, and Edna Varwig, soprano.

### Leefson-Hille Conservatory Pupils in Concert

On Wednesday evening, February 19, students of the Leefson-Hille Conservatory of Music were presented in recital at the Orpheus clubrooms before an audience that crowded the music room to the doors, leaving many standees in the hall. From beginning to end, the recital proved an interesting event, each of the embryo artists displaying marked evidence of musicianship coupled with a charm of personality, particularly praiseworthy knowledge of the work at hand and likewise of the ideal and phases of mood involved in the playing of their respective selections. Those taking part were: Isabel Foulkrod-Anna Yahn, Anne de Maria, Hilda Bolly, Mary McCarthy, Caroline Fischer, Louise Titcomb, Edith Minsky, Mary Deeter, Clarence Kohlman, Raymond Miller, Marie Schmidtheiser, Renee Rigby, Elsie Butz, William Watson, William Barrone, Rose Minsky, and Margaret Coddington.

### Berkshire String Quartet Charms

At the seventh meeting of the Chamber Music Association held Sunday afternoon last, the Berkshire String Quartet offered a thoroughly delightful program in the ballroom of the Bellevue-Stratford in a manner that left nothing to be desired as applied to interpretations or the selection of works made for presentation. The perfection of ensemble preserved by the quartet throughout the entire concert was a splendid example of correlated artistry that proved a source of keen delight and aroused every evidence of deep appreciation among the large as well as enthusiastic audience present. Each member of the quartet (Hugo Kortschak, first violin; Jacques Gordon, second violin; Clarence Evans, viola; and Emmeran Stoerber, violoncello) is a thoroughly seasoned artist and the unusual finesse of their work is the telling result of much practice plus a splendidly developed spirit of artistic concord.

The program opened with the Hayden quartet in G minor; then the Berkshire prize quartet in F by Tadeusz Iarecki was played, after which the magnificent quartet in F major, op. 59, No. 1, from Beethoven, brought the masterly performance to a close.

### Giorni Makes Deep Impression in Recital

Aurelio Giorni, the exceptionally brilliant pianist, assisted by Charlton Lewis Murphy, violinist, was heard recently in a splendid recital at Philadelphia. Mr. Giorni is a remarkably artistic soloist and his efforts on the occasion in question aroused a wealth of vigorous as well as spontaneous applause that was in every sense well merited. Giorni's tone is of a decidedly resonant and warm quality that immediately makes a strong appeal to his audience. Moreover, his electrifying technic and fine interpretative ability are all factors that combine to make his work an achievement of much interest and a source of unwavering delight.

Opening with Fauré's sonata, op. 13, for piano and violin, Giorni and Murphy unfolded the work in a masterly and an authoritative style. The sonata was followed by a group of piano numbers from Chopin, and Brahms, the program closing with Paderewski's "Legende"; the Rachmaninoff "Serenade"; the A flat nocturne by Sgambati, and Dohnanyi's C major rhapsody. All were given with laudatory attention to mood, phrasing and coloring, supplemented by a commendable display of intellectual understanding and virility.

G. M. W.

### Hempel's Boston Recital, March 8

Frieda Hempel will give her annual recital in Symphony Hall, Boston, next Saturday afternoon, March 8.

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NEW YORK CITY

House of American Songs

**NEW YORK CITY CONCERTS  
FOR THE PAST WEEK**

(Continued from page 27.)

at last. I never heard all the words before and always supposed she was dying of consumption, like Camille." Which leads to another remark that has been made about all McCormack concerts, viz: that he has without doubt the most distinct enunciation of any singer singing in English today. Standing way out in the foyer, toward the end of the concert, with swinging doors in between, the reviewer heard without ear strain of any sort each single word uttered by the singer. His third group was made up of Irish folksongs: "Go Where Glory Waits Thee," in a capital arrangement by his accompanist, Edwin Schneider; a delightful arrangement by Somervell of a most original tune, "The Soliloquy" "Sal oge Ruadhi" (copied from the program and guaranteed to be correctly spelled); and "An Irish Love Song" in Stanford's arrangement. On his fourth appearance he began with Haydn Wood's "Roses in Picardy," sung by request, following with another great favorite, "Tommy Lad" (E. J. Margetson); MacPherson's "The Young Rose," and "Thine Eyes Still Shined" by Edwin Schneider, which won prolonged applause for both singer and composer-accompanist. This completed the printed list. But in between and all around and at the end there were interspersed all those favorites which are so closely and indissolubly associated themselves with the name of McCormack—and if you don't happen to know what they are, ask the first salesman at the nearest stores where they sell talking machine records. They say, for instance, that it is impossible for McCormack to make records fast enough now to supply the demand for Gitz-Rice's "Dear Old Pal of Mine," which was one of the encores. And, before it is forgotten, it is stated that the tenor was in splendid voice. There was opulence, freshness, strength, power and sweetness all in it.

The contributions of Lieut. Donald McBeath, the never missing McCormack violinist, included a Ries adagio, Hubay's "Sous sa fenêtre," and a Tor-Aulin humoresque. McBeath, a violinist of distinct ability, is almost as much a part of the McCormack program now as the tenor himself. The audience appreciated the excellence of his playing and called on him, too, for encores. Edwin Schneider provided the same thoroughly satisfactory accompaniments for him as for Mr. McCormack.

**Cantor Meyer Kanewsky**

On Sunday evening, March 2, at Carnegie Hall, Cantor Meyer Kanewsky gave his first song recital. He displayed an excellent lyric tenor voice, which was round, brilliant, and extremely sympathetic. His program consisted of songs in Russian, Italian, Jewish and Hebrew. While Mr. Kanewsky rendered the entire program artistically, special mention must be made of the old Jewish and Hebrew songs which showed the tenor at his best. He received a large ovation, and encores at the end of the program were necessary. Siegfried Lichtstein, accompanist, was an addition to the success of the recital.

**Emilio De Gogorza, Baritone**

The song recital of Emilio de Gogorza, originally scheduled for January 19 and postponed on account of illness, was given on Sunday afternoon, March 2, in Aeolian Hall, New York, before a very large and friendly audience. The program contained songs in French, Russian, Spanish and English, which Mr. de Gogorza sang effectively. Helen M. Winslow accompanied sympathetically.

**"The Bohemian Girl" Given Interesting Performance at Park Theater**

The revival of "The Bohemian Girl," at the Park Theater, Monday night, brought with it wonderful dreams of by-gone days—days when, as children, we used to hum and play those fascinating and never-to-be-forgotten melodies of Michael W. Balfe's ever popular "comic" opera. Sad to relate, it lacked some of the fine points of other performances, and there were many things, a few of them most important, which could have made of this a more finished and less amateurish presentation.

But, first of all, credit is due the Society of American Singers for the noble and, one might say, patriotic work it is doing in presenting opera in English and giving the American singers an opportunity to be heard. Then, too, as an adventure, one can hardly expect the completeness that a great deal of financial layout and a considerable amount of rehearsing necessitates. Nevertheless, it was a performance which all enjoyed, and even though it lacked much of the "comic" of the comic opera, the huge audience was often amused and at times thrilled to loud outbursts of applause.

The story of "The Bohemian Girl" is too familiar to need repetition, and it can be said of those who took part, that all performed their roles in unusually good fashion, especially when one remembers it was a "first" performance. Blanche Duffield, as Arline, sang her part splendidly and acted the role equally as well; she is pretty and her attractive personality lends additional charm to her role. Her singing of the loved strains of "I Dreamt I Dwelt in Marble Halls" was delightful and had to be repeated three times. Craig Campbell, as Thaddeus, was also fine, although at one time his voice threatened to go back on him; his touch of huskiness was not noticeable later. His familiar arias were well rendered and he, too, was forced to repeat them.

Herbert Waterous, as Count Arneim, the Governor, shared in the honors of the evening, and again a repetition of his song was demanded by the enthusiastic audience. Cora Tracy, likewise, pleased so well that Conductor John McGhie (who, by the way, proved again his skill as an orchestral leader) was obliged to repeat her chief number. Bertram Peacock made an excellent Devilshoof, chief of the gypsy band. John Phillips took the part of the nephew (Florenstein); Jack Goldman, captain of the guard; and Margaret Donna, the nurse. Little Georgine Haldorn, as baby Arline in the first act, promises to become a real actress some day; she was cute and clever.

All in all, despite forgettable slips and "first night" errors, it was a creditable performance, and, judging from the enthusiasm of the very large audience, is here to stay awhile.

**MUSICAL COURIER**

**Mr. Dooley Talks on Overtones**



"Moike, have ye heard the latest?"

body suspicious an' they are goin' to try to limit me intelligence an' me voice by makin' me sing this overtone—in other wurruds, me voice has got to be censored—an' Oi've got to cut out some iv me poipes."

"Can ye hate it, Moike? Oi tell ye wan thing, me boy! They'll never carry it thro'; this is a free country an' if a man wants to sing upper-tones, down-tones, in-tones, an' out-tones, on his chest, thro' his nose, or even stomach-tones, who's to sthop him?"

"Well, Moike, as far as Oi can learn 'tis a cross between a meow an' a mow—dilicate-like, ye know. Done with th' lips as in th' act of kissin' or cussin' or somethin' that way. Moike, ye imagine ye're in a little boat on a beautiful river, with th' girl, moon shines on beautiful golden curls, ye know—oh! whin they try to put some iv th' overtones on me Katie's poipes, somebody is goin' to get a shock, an' Oi tell ye, it won't be Katie."

**Mr. and Mrs. Foster to Visit America**

Mr. and Mrs. Roland Foster, who are prominent members of the staff of the State Conservatorium of Music in Sydney, New South Wales, will visit America in April, partly for pleasure and partly for the purpose of making some inquiries into prevailing methods of musical education on behalf of the State Department of Public Instruction, at the request of Mr. Verbruggen, director of the Conservatorium, whose successful New York appearance as conductor a year ago will be remembered. Mr. and Mrs. Foster are especially interested in vocal technic and art at the Conservatorium and also vocal examiner for the Australian Examination Board. They hope during their stay to see something of the work of leading American teach-



"Katie takes singing lessons."

ers in order to compare their ideas and methods with those of their European conferees. Negotiations with several distinguished artists for whom an Australian tour is in prospect will also figure in their schedule. They also hope to find time to visit Yosemite, the Colorado Rockies and Niagara Falls and to hear various celebrities of the operatic and concert world.

**NEW YORK CONCERT**

**ANNOUNCEMENTS**

**Thursday, March 6**

Philharmonic Society of New York—Josef Hofmann, soloist. Evening. Carnegie Hall.

Roderick White. Violin recital. Afternoon. Aeolian Hall.

Operatic Night. Evening. Hunter College.

Charles Courboin. Organ recital. Evening. Aeolian Hall.

**Friday, March 7**

Philharmonic Society of New York—Josef Hofmann, soloist. Afternoon. Carnegie Hall.

Peace Festival—Oratorio Society and Symphony Society. Evening. Carnegie Hall.

Marie Kryl. Piano recital. Evening. Aeolian Hall.

Mundell Club Musicae. Morning. Hotel Bossert, Brooklyn.

**Saturday, March 8**

Philharmonic Society of New York—Raoul Vidas, soloist. Evening. Carnegie Hall.

St. Eric Society—Concert of Swedish Music. Evening. Aeolian Hall.

Marthe Servine. Piano recital. Afternoon. Aeolian Hall.

Symphony Concert for Young People. Afternoon. Carnegie Hall.

People's Symphony Concert. Evening. Washington Irving High School.

Beethoven Society Musicae—Elsa Foerster, Mona Bates, Harold Land, soloists. Afternoon. Hotel Plaza.

**Sunday, March 9**

Symphony Society of New York. Afternoon. Aeolian Hall.

Efrem Zimbalist. Violin recital. Afternoon. Carnegie Hall.

Opera Concert. Evening. Metropolitan Opera House. Galli-Curci. Song recital. Evening. Hippodrome.

**Monday, March 10**

Richard Knott. Song recital. Evening. Aeolian Hall.

**Tuesday, March 11**

Philadelphia Orchestra. Afternoon. Carnegie Hall.

Adele Parkhurst. Song recital. Afternoon. Aeolian Hall.

Flonzaley Quartet. Evening. Aeolian Hall.

**Thursday, March 13**

Philharmonic Society of New York. Evening. Carnegie Hall.

Peace Festival—Oratorio Society and Symphony Society. Afternoon. Carnegie Hall.

**Next Week at the Metropolitan**

In addition to the two new one act American operas which will have their premiere on Wednesday evening, March 12, followed on the same evening by a revival of Cadman's "Shanewis" (see announcement on another page), the other operas at the Metropolitan next week will be as follows: Monday, March 10, "Il Barbiere di Siviglia," Barrientos, Hackett, De Luca, Rothier (for the first time here as Don Basilio), Malatesta, Papi; Thursday, "La Reine Fiammette," Farrar, Lazar, Rothier, Didur, Monteux; Friday, "Marta," Barrientos, Caruso, Didur, Bodanzky; Saturday matinee, "Rigoletto," Garrison, Braslaw, Hackett, De Luca, Mardones, Moranzon.

At the Sunday night opera concert, March 9, Madeleine Brard, pianist, will play, and Vera Curtis, Kitty Beale, Helena Marsh, Giulio Crimi and Reinhard Werrenrath will sing. The orchestra will be under the direction of Richard Hageman.

# BETTY McKENNA WINS BUFFALO



© Mishkin, N. Y.

## Orpheus Concert Pleases—Soloist in Excellent Voice

The second concert of the Buffalo Orpheus this season took place in Elmwood Music Hall last evening before a large audience. The soloist was a charming artist of New York, Miss Betty McKenna, whose attractive stage presence and fresh, lovely soprano voice created a fine impression.

Miss McKenna sang an aria from Massenet's "Herodiade," in which she revealed breadth of cultivation, dramatic style and a command of tonal color.

In songs composed by Koemmenich she won further appreciation and was recalled for an encore.

Buffalo Evening News, February 18, 1919.

Betty McKenna, soprano, made her first Buffalo appearance, winning favor with her pleasing rendition of "Il est doux, il est bon," from "Herodiade," and a group of songs by Koemmenich. A string orchestra played some pleasing selections. Mr. Gomph assisted at the organ.

Buffalo Express, February 18, 1919.

Miss Betty McKenna, soprano, made her first Buffalo appearance, winning favor at once by her charmingly fresh, warm voice, her unforced manner of singing and her pleasing personality. She was heard in "Il est doux, il est bon," from "Herodiade," and later in a group of songs by Koemmenich. The songs bore the titles, "O Cool Is the Valley Now," "My Love Hath Wings" and "Was It in June?" They are songs with atmosphere and grace in construction. They were so well liked that a fourth by the same composer, "Maiden's Joy," had to be added.

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March 6, 1919

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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## GOTHAM GOSSIP

Thursby Musical Receptions Near End—Dittler at Dickinson Lecture Recital—Maryon Martin Pupils' Success—Patterson Pupils' Musicales—Fleck "Opera Nights" at Hunter College—Maley Reception Musical at Lynch Home—North Side Conservatory Concert—Von Klenner Marble Bust Inquiry—Yada-Ruta Honors—Ziegler Graduation March 9

Recreational Features Under Lanham—Gladys Axman Back from France—W. P. O. Concert March 20—Gates and Peterson Sing "Fairy Bark"—Flora Anderson, Organist—Baldwin Plays Five American Composers—Land Sings "The Messiah"—Salter Plays Works by American Composers

Emma Thursby's Friday afternoon musical reception of February 21 was a brilliant affair. It happened to come on her birthday, and the rooms were filled with flowers and numerous other gifts, with greetings and congratulations from a host of friends. All were delighted to see her quite recovered from recent illness. The guest of honor was Tamaki Miura, the charming Madame Butterfly of the Chicago Opera Association, and it was quite a Japanese occasion. Mme. Yada, wife of the Japanese Consul General, and Mme. Arai presided at the tea table, serving Japanese tea.

Fumi Yada, daughter of the Japanese Consul General, played piano selections most charmingly; Lockwood Rollins gave songs by Cadman; Reba Cornet Emory rendered several selections, and Auget Foret, in Japanese costume, sang Japanese songs in the Japanese language. Frederick Gunster gave a number of charming tenor solos, while Teresita Carreño, daughter of the lamented Teresa Carreño, played charmingly a waltz composed by her mother, and a Japanese piece composed by herself. All were highly delighted with the musicale, which attracted the largest gathering of the season.

Among those present were the Japanese Consul and Mrs. Yada, Fumi Yada, Mr. and Mrs. R. Schinomiy, Mr. Hori, Koskai Yamada (the Japanese conductor and composer), Mr. Horikoshi, Mme. Cleofonte Campanini, Mr. and Mrs. Walter Pulitzer, Clinton Pinckney Farrell, Mrs. Henry Phipps, Mrs. James Speyer, Mrs. Wallace Marcel Probasco, Theodore Kittay, Mrs. Robert Ingerson, Mr. and Mrs. Frederick Gunster, Dr. and Mrs. Holbrook Curtis, Ferdinand Carpi, of the Metropolitan Opera Company; Lila Roland Gardener, Sam Franko, Mme. Foret, Arturo Tagliapietra, Teresita Carreño, Mr. and Mrs. Alfred Bishop Mason, Clementine DeVerde Sapiro and Romualdo Sapiro, Mrs. Sol. Wexler, Mrs. W. Larossini, Adaline Emerson, Adolphe Eugene Gehaung, Erskine Hewitt and the Misses Hewitt, Howard Mansfield, Emilie Francis Bauer, Mrs. L. Z. Mitchell, Mrs. Paul Cravath, Mrs. Wilbur Dixon Ellis, Lady Duff-Gordon and W. G. McCune.

Ina Thursby gave a dinner of twelve courses in honor of her sister's birthday. The guests were Judge and Mrs. Charles F. MacLean, Mr. and Mrs. Sylvano, Alfred Andrew, Mr. and Mrs. James T. MacLean, Dr. E. De Marney Parsons, J. Clawson Mills and Mrs. Robert H. Ingerson.

### Dittler at Dickinson Lecture-Recital

Herbert Dittler, the violinist, assisted as soloist at the third lecture-recital given by Dr. Dickinson at Union Theological Seminary chapel, February 18. He played an obligato for the singer and an extract from a Vieuxtemps concerto, on all sides his beautiful tone attracting attention.

### Maryon Martin Pupils' Success

Maryon Martin, the New York voice specialist, temporarily sojourning in Lynchburg, Va., is proud of the singing of four pupils who gave a recital in that city on February 14. They were Josephine McLaughlin, Nannie Cabell Carrington, Nannie Ould Pettyjohn and Gladys Watkins. The four young women sang arias by Gounod, and French and English songs, chiefly by modern composers. Miss Martin's return to New York is expected in the near future.

### Patterson Pupils' Musicales

The recitals given by Elizabeth Kelso Patterson's pupil, Estelle Leask, on January 30, and Ann Hess on January 31, will be repeated by request in Miss Patterson's studio during March. Miss Patterson will give a musicales on March 15, when seven pupils will sing. Her pupil, Mrs. Arthur Leslie Drew, sang at a meeting at the West End Presbyterian Church February 25, and Anne Robertson, violinist, and Ruth Richmond, pianist, played solos. They reside at the Patterson Students' Home, pursuing their studies in New York.

### Fleck "Opera Nights" at Hunter College

An audience that filled Hunter College auditorium gathered February 20 at the opening of the second series of free operatic nights, when part of "Carmen" and a miscellaneous program were given under the direction of Clemente De Macchi. Among those who took part were Leola Lucey, who gave a superb rendering of the great aria from the "Queen of Sheba"; Miss Lucey displayed a voice and style of singular beauty, and it is rare that one finds so many attributes of vocal excellence, dramatic power and lyric beauty, accompanied with so much poise and finish. Miss True and Miss Hudon gave a fine account of themselves in the respective roles of Carmen and Micaela, while John Hand sang the "Flower Song" with commendable taste and beauty of style. Pierre Remington pleased his hearers with effective singing in the serenade from "Faust." One of the features of the evening was the introduction of Mr. Lindau, a new tenor, with a voice of unusual power and charm, made evident in his sing-

ing of the well known aria from "Pagliacci," and the performance closed with Mr. Fobert's singing of the prologue from "Pagliacci." The usual address on the composers and discussion of the opera was given by Dr. Henry T. Fleck. "Traviata" was the opera announced for February 26.

### North Side Conservatory Concert

A matinee concert and reception was given by the orchestra section of the North Side Conservatory, Louis A. Lee, director, at a Bronx hall on February 23. There are fifty members in this orchestra, composed of players of both sexes. On the program were pieces by Blon, Meyer-Helmdorf, Mozart, Czibulka, and closing with "U. S. Rainbow Division March," by Shessberger. Much applause followed the playing of the orchestra. The previous week, Elsie Nagel, a member of the orchestra, appeared as soloist in a concert, earning much applause. She is a valued member of the Willis Avenue M. E. Church choir.

### Inquiry Regarding Von Klenner Marble Bust

In answer to an inquiry the official booklet regarding the National Opera Club has the following information about Katherine Evans, Baroness Von Klenner, founder and president: "One of the most striking objects in the Waldorf-Astoria Hotel ballroom is a superb marble bust of the president, executed by Signor C. S. Paolo, the well known sculptor, and mentioned here because it was the gift of the members to Mme. Von Klenner. The silken banner prominently displayed, richly embroidered in gold, and bearing the insignia of the club, is one of the largest and most elaborate ever made in this country. Since the war began the club has always decorated its home with the flags of all the Allied nations, and its patriotic spirit has been conspicuous and enthusiastic."

### Yada-Ruta Honors

Fanny Yada, the daughter of the Japanese Consul General, was the solo pianist at the Thursby reception of February 21. She is a talented young woman, and plays with fluency and expression. She also appeared at the Biltmore Hotel reception given to Tamaki Miura. MacDowell's "Shadow Dance," Grieg's "Butterfly" and Gilda Ruta's scherzo are all in her repertory. Miss Amato played solos at the Globe concert last week. Both are pupils of Countess Gilda Ruta.

### Ziegler Graduation

The annual graduation exercises and public recital of the Ziegler Institute of Normal Singing will take place on March 9, at 3 p. m. It is Mme. Ziegler's custom to invite prominent musicians as examiners on this occasion, which invariably reflects credit on teacher and pupils.

### Recreational Features Under Lanham

McCall Lanham, in charge of recreational matters in the Red Cross House, Walter Reed Hospital, Washington, D. C., sends an interesting schedule of recent daily events, which includes regular band concerts, a violin recital by Sascha Jacobinoff, and the Walter Reed jazz band. Prominent artists are frequently guests, appearing under Mr. Lanham's direction.

### Gladys Axman Back from France

Gladys Axman, whose success in the role of Sanfuzza at the Bronx Opera House last spring is recalled, and who has spent the last six weeks in France, has returned to New York. Besides this, she sings the dramatic soprano roles in the following operas: "Aida," "Thais," "Giaconda," "Tosca," "Trovatore" and "Pagliacci."

### W. P. O. Concert, March 20

The Woman's Philharmonic Orchestra will give a concert on Thursday evening, March 20, under the direction of Madeline H. Eddy. This orchestra, under

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#### Gates and Peterson Sing "Fairy Bark"

Harriet Ware's "Fairy Bark" is a most singable song, sure of effect if properly done, and was on Lucy Gates' program at the Academy of Music, Brooklyn, on February 28. May Peterson also sings the same song with success. Miss Ware's trip through the Middle West, in collaboration with John Barnes Wells, tenor, is being booked.

#### Flora Anderson, Organist

Flora Anderson, an organist and a capable, experienced young woman, is looking for a better position.

#### Baldwin Plays Works of Five American Composers

Continuing his series of semiweekly organ recitals, Wednesdays and Sundays, at City College, at 4 o'clock, Samuel A. Baldwin has included compositions by the following American composers: Arthur Foote, of Boston, Mass.; Stanley R. Avery, of Minneapolis, Minn.; Homer N. Bartlett, of New York; Eugene Thayer (deceased), and R. S. Stoughton, of Worcester, Mass.

#### Harold Land Sings in "The Messiah"

Harold Land, the baritone, sang as soloist in "The Messiah," given by high school pupils in Yonkers, on February 5. Referring to his playing the local dailies printed the following:

Mr. Land proved to be thoroughly at ease in the difficult parts. His voice was unusually sonorous. The aria, "For Behold, Darkness Shall Cover," was particularly well rendered, and in "Why Do the Nations?" he gave a display of artistic vocalization that was a joy to the audience.—*Daily News*.

Harold Land, the Yonkers baritone, did notable work as usual. He must have felt quite at home on the stage with the high school pupils, as he is himself a graduate. All his recitations and arias were sung with understanding and effectiveness. His interpretation of this and other numbers was noteworthy.—*Statesman*.

#### Salter Played American Composers' Numbers

Eight American composers were represented on the program of Sumner Salter's 18th recital at Williams College on February 26. They were Arthur Foote, Gordon Balch Nevin, John Hyatt Brewer, R. Huntington Woodman, John Knowles Paine, Dudley Buck, Eugene Thayer and Edward MacDowell.

#### Maley Reception Musicales at Lynch Home

Some two hundred and fifty people attended the musicale and reception given in honor of Florence Turner Maley by Mr. and Mrs. James Alexander Lynch, on February 23. Songs by Mrs. Maley, notable for their expressive melody and always playable piano accompaniments, were sung by Grace Bowman, Eleanor Patterson, Alma Beck, Vernon Archibald, Earle Tuckerman and Harvey Hindermeyer. The accompanists were Mrs. Maley, F. H. Warner and

William Reddick. Among the guests were Mr. and Mrs. Reed Miller, Mr. and Mrs. Frank Hayward, Mary Jordan, Mr. and Mrs. Joseph Regneas, Emilie Frances Bauer, Walter Kramer, Gilbert Gabriel, Baroness de Haderman, Vicomte de la Jarée, Mme. Backus-Behr, Baroness Von Klenner, Baroness Von Grave, Professor and Mrs. Samuel A. Baldwin, Dr. and Mrs. Frank Damrosch, Mr. and Mrs. Robert Huntzinger, Mr. and Mrs. Leslie Dilworth, Louis Dressler, Lucien Chaffin, Oley Speaks, Arthur Leonard, Mr. and Mrs. Stebbins, Carl Hahn, Bruno Huhn, Ethel Crane, Olive Kline, Flora Hardie, Mr. and Mrs. Frank H. Warner, Mary Helen Brown, Mrs. Henry Smock Boice, Susan Boice, Mr. and Mrs. Torrence, Mrs. Harrison Irvine, Mr. and Mrs. Babcock, Mr. and Mrs. Dudley Buck, John Palmer, Mr. and Mrs. John Barnes Wells, Mr. and Mrs. George Hamlin, Herbert Parsons, Eva Florence Smith, Mr. and Mrs. Herbert Brown, Dr. William C. Carl, Kate Percy Douglas, Mme. Buckhout, Eleanor Davis, Antonia Sawyer, Dr. and Mrs. Paul Savage, Forest Lamont, Mr. and Mrs. Earle Tuckerman, Mr. and Mrs. Harvey Hindermeyer, Mr. and Mrs. F. W. Riesberg, Mr. and Mrs. Arthur Mapleson, Captain Lockwood, Major Carter Cole, Captain and Mrs. Samuel Rogers, Hy. Mayer, and others. Those in the tea room were Mrs. Arthur Mapleson, Mrs. Robert Huntzinger, Mrs. Lewellyn Rosenfield, Mrs. Charles Smith (Somerville, N. J.), Lucile Allard (Denver, Col.), and Josephine Otterman. The drawing room and tea room were beautifully decorated, and Mr. and Mrs. Lynch were ideal hosts.

#### MacDowell Club: Harold Morris and Edward Royce Compositions

An interesting recital of the original compositions of Harold Morris and Edward Royce was given at the MacDowell Club on Sunday evening, February 23. The assisting artists were two well known tenors—Lambert Murphy and George Harris. Both sang artistically and were well received by the good size audience.

Mr. Morris opened the program with his own sonata, No. 1, B flat minor, composed in 1914, for piano. It was carefully constructed and, along with his other pieces, showed a talent for such work that bears watching. "Winter Idyl," "Dancing Doll," a quaint, humorous number that delighted his hearers, and etude in G minor were among the shorter piano numbers.

Three worthy songs, composed last year, and effectively rendered by Mr. Murphy included "Love's Philosophy," "The Moon-Lady" and "Persian Love Song." These should be an addition to any discriminating artist's program.

Edward Royce's songs were of a sturdier nature as their names indicate—"Old Ironsides," "The Kaiser Prayed" and "Crossed Swords." Mr. Harris rendered them with intelligence and good effect. A theme and variations in A minor and a set of eight piano solos comprised the Royce compositions. The latter were interesting and varied in character and succeeded in catching the audience's fancy.

#### Mr. and Mrs. Thomas Kelly in Dayton

Mr. and Mrs. Thomas James Kelly gave their splendid lecture-recital—"Some Observations on Our Language"—for the Women's Music Club, of Dayton, Ohio, on Thursday evening, February 13, and scored a fine success. The Women's Musical Club, under the brilliant leadership of Edith C. Crebs, is accomplishing many fine things in Dayton and the audience assembled for this lecture-recital was a tribute not only to the artists but also to the club itself. A very delightful banquet preceded the program and it was a distinguished affair, over one hundred and thirty-five reservations for the dinner having been made, the remainder of the audience being admitted later. After this part of the evening, at which Mr. and Mrs. Kelly were guests of honor, the entire body assembled upstairs in the magnificent auditorium for the musical-literary part.

The Engineers' Club Building, in which the function took place, is said to be the most beautiful engineers' club in the country; it certainly is all that could be desired in every way. Mr. and Mrs. Kelly were received with the greatest warmth and as the program proceeded the applause both for lecture and illustrations became so intense that Mr. Kelly was obliged to announce that if the audience would be kind enough to allow the lecture part to proceed, with its illustrations, Mrs. Kelly would be only too glad to repeat any of the songs after the program proper was over. Accordingly after the audience had sung "America," Mrs. Kelly sang several songs, and others, which had not with her, were called for. Mrs. Kelly sang all the illustrations, accompanied on the piano by her husband. They were as follows:

The celebrated Willow Song (Shakespeare). Time of Queen Elizabeth Under the Greenwood Tree (Shakespeare)..... Thomas J. Kelly Nymphs and Shepherds (Shadwell, poet laureate, 1688-92)..... Purcell Spring (Thomas Nash, 1600)..... Henshel Now Sleeps the Crimson Petal (Lord Tennyson)..... Quilter Day and Night (Lady Lindsay)..... Philip Williams Since We Parted (Lord Lytton, "Owen Meredith")..... Allitzen Land of the Leal (Lady Nairne)..... Ancient Air Evening Song (Sidney Lanier)..... Henry Hadley Dearest, Sleep Sound (Edward MacDowell)..... E. A. MacDowell Lady Picking Mulberries (Richard H. Stoddard), Edgar Stillman Kelley

Oh! My Love's Like a Red, Red Rose (Robert Burns)..... Old Scottish

Mr. Kelly divided his lecture into three parts: Part 1, "What Are We Doing With Our Great Inheritance?" Part 2, "Nut Cracking, or the Study of Words." Part 3, "A Beautiful Language for Speech or Song." The Dayton press gave extended notice to the program and honored the artists with large headlines and much space.

#### Hofmann's Last Recital an Attraction

Josef Hofmann will give his last recital of the season in Carnegie Hall on Sunday afternoon, April 6. At present he is making his first excursion through the South, visiting Louisiana, Texas, Oklahoma, after which he goes to the States of Kentucky, Indiana, Nebraska, South Dakota, Iowa, Illinois, Ohio, Canada and Massachusetts before he returns for his last concert here. His trip will take him seven weeks.

# YVONNE GALL

## Wins New York After Chicago

#### As Toinette in New York Premiere of Xavier Leroux "Le Chemineau"

New York Times, February 1, 1919.

In France the role is Dupaine's. Yvonne Gall has also sung the Toinette, we are told, as "guest" at Vichy and other places. She was in the picture, and a better because sincerer, country girl than a Juliet. Humorous sketches by Nicolay and Defrere were effective. The scene settings added to the atmospheric quality of the opera. And last but not least, the conducting of Louis Hasselmans was an important factor. His rhythmic beat and feeling for nuance spared us some dull moments. All in all, "Le Chemineau" is charming and well worth seeing.

New York Sun, February 1, 1919.

Yvonne Gall sang her second local appearance, first as a young village girl, then as a wavy-haired wife she sang always coldly again, but with exquisite style and such intelligence and sympathy of both word and action as made the heroine a very living being. Mme. Gall needs go no further to prove her worth as a member of Mr. Campanini's forces, for all her interpretations have as much art to them, as much distinction.

New York Journal, February 1, 1919.

Mme. Gall did considerably more with Toinette, especially in the all important first act. She created the illusion of a daughter of the land where the wine runs heady and red, irrespective of her vermillion clad underpinnings. In the later conventionalities of the opera she was more within the surroundings of the routine she knows well. Her singing has its shrill quality when used with too much power in the upper reaches of the voice, as it often was last night, but for the most part this was agreeable and effective singing.

New York Evening Mail, February 1, 1919.

Yvonne Gall as Toinette scored a complete success.

New York World, February 1, 1919.

Yvonne Gall as Toinette and Alfred Maguenat in the role of Le Chemineau carried the two principal characters. The soprano touched a realistic note missed altogether in her debut here as Juliet. Her fine voice reflected color and a dramatic intensity which made some of her achievements distinguished. She was an artist in depicting the character of the deserted country girl, in both early and later periods of life.

New York Evening Post, February 1, 1919.

A charming young Toinette was Yvonne Gall, vivacious, with expressive face and gestures and unusual grace of movement; as an older woman she was still in the picture, and never failed to appeal to one's sympathy.



New York Tribune, February 1, 1919.

The triumphs (real triumphs of singing and acting they were—not of the Garden variety) were quite evenly shared by Mesdames Yvonne Gall, Myrna Sharlow and Maria Claessens, and Messrs. Maguenat, Baklanoff and Dua.

New York Globe, February 1, 1919.

Mme. Gall was very good, indeed, as Toinette.

#### As Juliet

New York Evening Journal, January 29, 1919.

New York heard a new Juliet and a new Romeo last night and liked them both. The Juliet was Yvonne Gall, who has been for some years a favorite at the Paris Opera and in Buenos Aires. They made a delightful combination in the second offering of the Chicago Opera Company at the Lexington Theatre.

The performance was excellent in every detail. From the moment Miss Gall fully revealed her flexible and sweet voice in the waltz melody in the first act the audience gave frequent evidence of its approval.

The balcony scene was beautifully staged. Miss Gall made an alluring picture and showed warmth and tenderness both in her acting and singing. It was easy to make love to her.

New York Sun, January 29, 1919.

Yvonne Gall, who sang Juliet, was the foremost artist in the cast. She has a full, strong soprano voice, slightly acid, but flexible and capable of no small degree of expression. Her impersonation was well planned, sympathetic and at times touched with emotion. She pleased the audience much and was warmly applauded.

New York Evening World, January 29, 1919.

Miss Gall found favor immediately. Her voice is flexible, always of pleasing quality and often rich in color. She has grace and adequate knowledge of stage deportment and routine. She sang the waltz song trippingly and was coyly ardent in the balcony scene. If she lacked something in ecstasy in the farewell to Romeo in her apartment she fell short of expressing the tragic note in the potion and death scenes, the never failed to be interesting. She is announced as a Frenchwoman who had won recognition in Paris and in South America before she joined Mr. Campanini's company.

New York Times, January 29, 1919.

The performance, take it by and large, was excellent. There were several debuts: Yvonne Gall, Juliet; John O'Sullivan, Romeo. The young lady is French and sings well, acts well. She suggests the routinière. She made all her points in her entrance music and sang the waltz brilliantly; there was finesse, too, in the scales and other fortitude at the close.

Miss Gall is a trained actress, sure of herself, and pretty, of the blonde type. An arch, capricious heroine, not passionate. But we were forced to miss the tomb scene, and this brief criticism only extends to Act III. We hope to hear her in other roles.

## RACHMANINOFF DUPLICATES EARLIER SUCCESSES IN THIRD BOSTON RECITAL

Plays All-Russian Program Before Enthusiastic Audience of Capacity Size—  
Rabaud Pleases Symphony Patrons with Excellent Programs—Harold Bauer Scores Triumph in Unusually Interesting Recital—Laura Littlefield Sings—Irma Seydel Pleases in Brooklyn—Conservatory Items

Boston, Mass., March 2, 1919.

Verily, as Mr. Huneker has said, "It's a Rachmaninoff year!" The impressive Russian composer-pianist added another to his rapidly growing list of American successes by means of his third Boston "concert of music for the piano," Saturday afternoon, February 22, at Symphony Hall. Three times this season in recitals of his own and once as soloist with the Boston Symphony Orchestra has this extraordinary musician exhibited the wide range of his talents to capacity audiences of enthusiastic music lovers. For this appearance Mr. Rachmaninoff assembled a list of pieces not one of which had yet been heard in Boston. His program consisted wholly of music drawn from three Russian composers—Scriabin, Medtner and himself—the identical program played in New York a week ago and reviewed in last week's MUSICAL COURIER.

As for Mr. Rachmaninoff's distinctions as a pianist—his brilliant technic, sense of rhythm and color, impressive sincerity and interpretative genius—the distinguished Russian's huge, enthusiastic audience was quick to respond to his art, and he added liberally to his program.

### Rabaud's Programs Delight Symphony Patrons

Local music lovers are pleased with the unusually interesting, well diversified yet well coordinated programs which Mr. Rabaud has regularly submitted to them. The fifteenth and sixteenth concerts of the orchestra, heard during the past two weeks, illustrate the care and the admirable judgment used by the conductor in his choice of pieces. The fifteenth program began with Lalo's brilliant and dramatic overture to his opera, "Le Roi d'Ys," and ended with Rimsky-Korsakoff's masterpiece of modern orchestration, the warmly colored, rhapsodic and highly imaginative pictorial suite, "Schéhérazade"—well liked by audiences for its musical content, by players because of the exacting requirements of the compositions and the opportunity for solo work, and by conductors because of the interpretative ability upon which its successful performance depends. Between these pieces came the work of a truly great native composer, Henry Gilbert's impressive symphonic prologue to Synge's sombre drama of unfortunate Irish fisher folk—melancholy music of the sea and of the mourning of bereaved families for those whom it has swallowed, replete with the spirit of Celtic poetry; music at once simple and powerful, and, for effective contrast in program construction, a suite of altogether delightful dances from the ballets of Rameau's eighteenth century opera, "Hippolyte et Aricie," and two pieces, an air from Gluck's opera, "Iphigénie en Aulide," and another from Massenet's opera, "La Roi de Lahore," admirably sung by Emilio de Gogorza. The chief glory of this concert, in itself and in performance, was Rimsky-Korsakoff's wondrously gorgeous and vivid music of Oriental legend and

fantasy. Within memory it has never been played with more ardor, imagination, individual and collective skill. Messrs. Fradkin, Longy, Sand, Laurent, Holy and other "firsts" outdid themselves in their numerous solo passages, and demonstrated anew the fact that this was an orchestra of virtuosos. From first measure to last the spell upon



FREDERIC FRADKIN,  
Concertmaster, Boston Symphony Orchestra.

the audience held unbroken. Even for such a conductor as Mr. Rabaud or for such a celebrated body of instrumentalists, this performance of the ever welcome "Schéhérazade" was memorable.

The sixteenth program furnishes another instance of the pleasing balance which Mr. Rabaud manifestly aims to achieve in the list of pieces which he arranges for Boston's weekly consumption. Beginning with the now familiar symphonic fragment from César Franck's exalted choral symphonic poem, "La Redemption," it proceeded to Saint-Saëns' artful, fanciful and very pleasing "Omphale's Spinning Wheel," and continued with a stirring selection from Berlioz's music drama, "The Trojans," music of the hunt and the storm, hitherto unheard in Boston. For classic symphony Mr. Rabaud included in this program Schumann's familiar second, in C major, of which the romantic thematic material—particularly in the slow movement and in the trio of the scherzo—goes a long way to make up for the composer's lack of skill as a symphonist. Mr. Rabaud's splendid interpretations of these works won him several recalls. The exquisite performance by the inimitable Mr. Longy of the irresistible oboe wiles used by the enchantress in the Saint-Saëns work is particularly noteworthy.

### Harold Bauer Scores Triumph

For the first time in two years Harold Bauer was heard in Boston at a recital of his own, Saturday afternoon, March 1, in Jordan Hall. As usual his program avoided the conventional and comprised pieces relatively unfamiliar to the frequenters of pianists' concerts. It began with MacDowell's noble and tragic Keltic sonata, which Mr. Bauer played with impressive eloquence. Next came six delightful little harpsichord pieces by eighteenth century composers—Rameau's "Musette en Rondeau," Scarlatti's "Sonatino," Leonardo Leo's "Arietta," Couperin's "Le Carillon" and "La Bandoline," and Duffy's "Lac Victoire." These numbers presented Mr. Bauer with an extraordinary opportunity to display his perfect command of touch and tone, his infallible technical skill; and his intelligent interpretations of the exquisitely charming things served to glorify them for the pianist's enraptured hearers. Then followed Schumann's characteristically romantic "Humoreskes," played with excellent taste by Mr. Bauer, generally acclaimed as an inspired interpreter of Schumann. The program ended with a welcome novelty, Moussorgsky's exceedingly interesting and fanciful descriptive music, "Pictures at an Exhibition," in which the Russian composer undertook to translate into tones ten drawings by his friend, the architect Hartmann. In these tone pictures Moussorgsky has depended upon rhythmic suggestion rather than harmonic coloring in the musical projec-

tion of the literary theme. All indicate the amazing power, resource and imagination of the composer; and a few are intrinsically musical, notably "The Old Castle," "Children at Play," and "The Great Gate." The pianist was adequately equipped both in technical facility, penetrating understanding and musical intuition to interpret this difficult work. It was fascinating from first to last.

Mr. Bauer's singing tone and genuinely musical temperament endeared him to the large audience; but he was disappointingly ungenerous as far as adding to his program was concerned.

### Irma Seydel Plays in Brooklyn

Irma Seydel, the distinguished violinist, was heard as soloist for the third consecutive season with the Brooklyn Apollo Club at a concert of that club, Tuesday evening, February 18, in Brooklyn, N. Y. Miss Seydel's numbers included her own arrangement of Schubert's "Greeting," Schubert's "The Bee," Maquerre's "Au Clair de Lune" (dedicated to Miss Seydel), David's "The Fountain," D'Ambrosio's "Canzonetta" and Engberg's transcription of Davyport's "The Butterfly."

Reports from Brooklyn indicate that Miss Seydel scored another success at this concert. Although young in years, this violinist has won a prominent place for her art through the golden tone, technical ease, intensity of interpretation and generally fine musicianship that characterize her great art.

### A Conservatory Pupils' Recital

The eighth concert of the season was given by advanced students Friday evening, February 28, in Jordan Hall. The program was participated in by James H. Spencer, organist; Florence B. Johnson, pianist; George A. Brown, cellist; Gertrude Gibson, pianist; Josephine Strassner, soprano; Gertrude Tucker, organist, and Lillian Hirsh, pianist.

### Laura Littlefield Sings in Brockton

Laura Littlefield, the excellent soprano who is having one of her busiest seasons, was a soloist Tuesday evening, February 25, at a concert in Brockton, Mass., under the auspices of the First Baptist Church. Mrs. Littlefield's program included Puccini's "Un Bel Di," Komzak's "With Lilies Sweet and Daffodils," Henschel's "Morning Hymn," Fiske's "The Bird," Beach's "The Year's at the Spring," an old English air, "Oh, No, John!" and Burleigh's arrangement of "Swing Low, Sweet Chariot." COLES.

### Berolzheimer Controls City Music

By special request of Mayor Hylan, the new City Chamberlain of New York, Philip Berolzheimer, will continue to be in charge of all music in the five boroughs of Greater New York. The Park Board, Hon. Francis D. Gallatin presiding, passed resolutions at its last meeting, which was attended by all commissioners, giving the chamberlain the same authority over the parks and police arrangements which he had as special deputy and president of the Park Board in connection with the concerts. Petitions to the Mayor for the continuation of these concerts are therefore superfluous. The secretary of the Park Board, Willis Holly, will continue to be the City Chamberlain's aide in these matters.

### MacDonald-Mason Concert Series in Dallas

For several years a feature of musical interest in Dallas, Texas, has been the series of concerts by prominent artists and organizations directed by Harriet Bacon MacDonald, who has done much in the way of bringing the best in music to Dallas. With Mrs. Wesley Porter Mason, she directs the MacDonald-Mason series there and they have engaged Galli-Curci to give the concert of April 21 and the Scotti Grand Opera Company, for May 5 and 6.



IRMA SEYDEL.

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## THE STANDARDIZATION OF FREE TONE EMISSION IN RELATION TO THE OPERATIC AND CONCERT VOICE

By Julius William Meyer

The standardization of tone production, or, better still, the standardization of free tone emission will only be established when its "cause" and "effect" are thoroughly understood and recognized. So long as character, quality and interpretation are associated with this tone, the truth of the stand taken will remain clouded and obscure and the discussions, pro and con, on what is correct and beautiful, will be indefinitely waged.

Yet, if these statements about free tone emission received unbiased consideration, instead of being dismissed with a pitying smile and the crediting to me of some new fangled theory or method, I feel sure the results would amply justify the statements. I began the discussions in a friendly spirit, criticizing no one, and I shall continue to do so, but on the other hand, for the sake of our great and beautiful work, I can only call upon my colleagues for a frank and open criticism of the opinions expressed. Let us be worthy of our art. Let us come down to the very basic element of our work and then clear away, once and for all, the quicksand which makes the result of our honest efforts so uncertain.

As I said before, in this spirit I shall continue and endeavor to explain what I mean by free tone emission, and why I claim that every artist should understand and be master of this very element or foundation of his art.

In previous articles, I went into a more detailed explanation of free tone emission, so now I shall dismiss that point with only a few remarks bearing upon it, and consider the operatic and concert voice. By F. T. E., I understand it to be a production of tone without physical interferences or strain, knowing previously where these interferences are and how to avoid them through a proper mental attitude and by applying only such agencies as will permit the vocal organ freely to respond to a mental impulse for expression of the tone. If this is fully understood and carefully applied, this fundamental tone or "cause," will play freely without forcing on the resonant surfaces, and will create, thereby, the much desired overtone, the "effect." And it is just this overtone which should only be heard. This applies equally as much to the operatic singer as it does to the concert singer. Why should there be a difference in the fundamental technical equipment of either artist? This question brings me to the very kernel of the discussion. To make my premise more clear and definite, I will speak of the vocal organ as an instrument because my argument will draw me into the consideration of other instruments—the violin and piano, for instance.

A true or legitimate operatic voice cannot be developed or "made" if the instrument is not possessed by the singer. All the methods, theories and exercises will not bring forth or develop what nature did not intend. To interfere with the existing natural conditions will sooner or later bring disaster. Who would for a moment attempt to make a cello into a violin (changing a contralto to a soprano voice), or even try to interpret a piano concerto to orchestra accompaniment on a baby grand? Just as little should a singer attempt an operatic role when equipped with an instrument suitable only for concert or oratorio.

The difference between an operatic or concert voice does not by any manner of means rest on the technical equipment of the singer. Does an instrumentalist change his technic according to the size of the instrument? Most decidedly not, but he calls upon the strings at his command and resonant surfaces to produce the required volume and sonority. He will not be compelled then to pound or force

the instrument beyond its natural capacity. These conditions to my mind, also hold good with the singer. If the breathing apparatus is sufficiently large, the voice mechanism strong and, above all, the resonant surfaces great enough, including, of course, the necessary temperament and musical ability, such a singer could safely consider an operatic career. With all these "ifs," I should like to slip in the suggestion that it might be wise for our future Rudolfs and Mimos to acquire a technical foundation which is demanded of all our great recitalists, and then a homogeneous ensemble would be established, if we were called upon to listen to the "Lucia" sextet, for example.

The difference between an operatic timbre and a concert timbre is simply that with the former the fundamental

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tone, freely emitted (free tone emission), has a larger resonant surface to play upon, with this result, that the overtone is fuller and more vibrant, but the technic, the fundamental principles of free tone emission, remain the same.

### Betty McKenna in Demand

Betty McKenna, from Kentucky, who is at present in New York studying with Louis Koemmenich, first attracted attention at the open air performance of "Elijah," when in the part of the Youth her lovely, clear voice soared above the vast space of the Polo Grounds. She is quite in demand now, as the following dates indicate: Beethoven Society, Hotel Plaza (third musical), January 11; Buffalo, Elmwood Music Hall (second Orpheus Club concert), February 17; New Choral Society of New York (Rossini's "Stabat Mater"), February 25; Humanitarian Cult concert, Carnegie Hall, February 26; Y. M. C. A. concerts, March 2 and 6; Mendelssohn Glee Club, Hotel Astor (third concert), April 8; Beethoven Society, Hotel Plaza (third concert), April 9. Other dates are pending.

### Four Reinherr Appearances in a Week

George Reinherr, tenor, made a record for himself in New York last week. He sang at a private concert on February 26 and 27, and on Sunday afternoon he gave his own recital at the Provincetown Playhouse, after which he sang at a reception given by Mme. Soder-Hueck.



DOROTHY JARDON,

Who made her New York debut in grand opera in a performance of "Fedora" with the Chicago Opera Association at the Lexington Theater, Tuesday evening, February 25, and scored a notable success, both for her singing and her impassioned acting. She is a pupil of William S. Brady.

### Salmaggi Out of Music League

Alfredo Salmaggi, of Brooklyn, has just been expelled from the Lega Musicale Italiana, Inc., of New York (Italian Musical League), according to a statement in the official bulletin of that organization, of which Edoardo Ferrari-Fontana is president. A committee of the league appointed to investigate decided, so it is stated in the bulletin, that Salmaggi was guilty of irregularities in connection with the purchase of a billiard table and other furniture for the club rooms and the payment of the expenses of the opening festival. The bulletin also states that his expulsion was unanimously recommended by the committee.

### Hempel to Sing at Save-a-Home Fund Concert

Frieda Hempel will be the soloist with the Philharmonic Orchestra, Joseph Stransky, conducting, at the last New York Evening Mail Save a Home Fund concert, to be given in Carnegie Hall on Wednesday evening, March 12. She will sing the Casta Diva aria from Bellini's "Norma," and, by request, her own arrangement of the "Blue Danube" waltz, which she interpolated in the last act of "Crispino e la Comare."

### "At Home" in Honor of Max Pilzer

Many prominent musicians gathered at the Brooklyn Music School Settlement for the "At Home" which was given there on Sunday afternoon, February 23, in honor of Max Pilzer, the well known violinist of New York. Those who attended the event enjoyed a thoroughly interesting musical program, and were glad of the opportunity to meet and speak with Mr. Pilzer personally.

### Nordica Will Stands

George W. Young's fight against the will of Lillian Nordica has failed. The Court of Errors at Trenton, N. J., sustained the document last week.

## Recent Tollefson Trio Appearances, with Excerpts from Press Comments:

**Jan. 14, Paterson, N. J., Woman's Club**

**TOLLEFSEN TRIO DELIGHTS WOMEN**  
ARTISTS GIVE EXCEPTIONAL PROGRAM AT CHURCH OF  
THE REDEEMER.

An appreciative audience yesterday afternoon in the Church of the Redeemer heard the Tollefson Trio in a varied program. That their interpretations was absorbed whole-souledly was evinced by the demonstrations of appreciation that they received after each number.—*Paterson Morning Call*, Jan. 15, 1919.

(Re-engaged for April 22, 1919)

**Jan. 21, Intermont College, Bristol, Va.-Tenn.**

Although the Tollefson Trio came widely praised they more than fulfilled every expectation. Each member of this trio is an artist and soloist, yet each was willing to submerge his or her individuality into a beautifully balanced ensemble. Carl Tollefson draws a most luscious, exquisite tone from his violin, which, even when most rugged or virile, never becomes harsh or rasping. The cellist, Mr. Penha, is a perfect master of his instrument, and his Portuguese temperament tinges and colors everything he plays with an exotic beauty rarely revealed even in such an almost human instrument as the cello. Mrs. Tollefson was so splendid in the dual role of soloist and in the ensemble, that it would be difficult to state in which role she excelled. She played the



Century Theatre Club of New York, Hotel Astor, Dec. 27, 1918. (Re-engaged for May 23, 1919)

The Tollefson Trio will appear in the Middle West the latter part of March.

Personal Address, 946 President St., Brooklyn, N. Y., Telephone: 4994 Prospect

Chopin harp etude with lightness and flexibility. She followed this with the difficult and dramatic "La Campanella," of Liszt, in which she reached dramatic heights that fairly dazzled the audience. Heavy as the Tchaikovsky trio is, the underlying splendor and majesty of it so held the audience that despite the fact that it took nearly half hour to play it they never seemed to weary.—*The Bristol Herald Courier*, Jan. 23.

**Jan. 22, Hendersonville, N. C., Fassifern School**

This organization of artist-musicians arouses the greatest enthusiasm and is a source of vivid inspiration to music students. The fine balance of tone achieved in ensemble can be the product only of thoroughly musical, musically thorough players, artists to the point of losing individualities in recreating the composer's work. The Arensky trio, a large, more serious work, conveyed at times the impression of hearing a small orchestra, so broad of harmony is it, so rich in tone-color was the playing.—*Western, N. C., Times*, Jan. 30, 1919.

**Jan. 26, Brooklyn, N. Y., in Aurora Gratz Cathedral, Scottish Rite Masonic Bodies**

Year in and year out they have been true to the ideals which they adopted at the start. Their perseverance has had its reward in a finish of style that few organizations can approach.—*Brooklyn Daily Eagle*, Jan. 27.

## CHICAGO SYMPHONY AUDIENCE WELCOMES STOCK BACK WITH PROLONGED CHEERS

The Conductor, in Fine Fettle, Plays New "March and Hymn to Democracy" of His Own—Winifred Byrd Scores Pronounced Hit in First Chicago Recital—Alma Gluck Packs Orchestra Hall—Carolyn Willard Pupil Demonstrates Her Ability—School and Studio Notes

Chicago, Ill., March 1, 1919.

Frederick Stock's return to the conductorship of the Chicago Symphony Orchestra this week was the occasion of such a demonstration as to leave no doubt as to the many friends and admirers he counts in this community. Their cheers and prolonged applause upon his first entrance on the stage and in fact throughout the entire program were unmistakable proof of their gladness at having Stock back again at the conductor's desk. There was hearty applause also for Eric Delamarter as he took his place at the organ for the "Star Spangled Banner" which, after a brief speech by Conductor Stock, was sung by the orchestra habitués as it has probably never been sung here before. Mr. Stock expressed his keen appreciation and gratitude for the faith and friendship placed in him and his happiness at being once more at the head of Chicago's orchestra and also his loyalty to the United States. He did not forget a word of praise for Eric Delamarter's excellent handling of the burden placed on his shoulders during Stock's retirement. There were flowers and telegrams from outsiders for the returned conductor.

In order to add to the joy of the festivities the orchestra gave of its best and played with the virtuosity that is customary when Frederick Stock conducts. As Tschaikowski's one of the best things Stock does, that composer's fourth symphony was the big number on the program, and a finer reading of it than that given on this occasion could not be asked. The beauties of Debussy's exquisite nocturnes—"Nuage" and "Fêtes"—were brought out with excellent effect. Probably to celebrate, Stock's own "March and Hymn to Democracy" was given its first performance and proved a fitting close for the occasion. As the program notes state: "The march in its sturdy rhythm suggests forceful, elemental impulses of humanity

in its unceasing progress toward the goal of freedom, while the 'song' or 'hymn' glorifies democracy as the salvation of humanity and civilization." This number was written during Mr. Stock's retirement and was finished only a few weeks ago. It is composed in Stock's most clever and inspired vein and is a brilliant orchestral number.

Last, but by no means least, comes Hulda Lashanska, the soloist of the concert, who carried off a great share of the honors of the event. Well remembered for her brilliant singing in one of Miss Kinsolving's Blackstone musicales, this excellent artist deepened the splendid impression made at that time and scored a huge success at the hands of the orchestra patrons. Mme. Lashanska had three opportunities on the program and she made each one count. In all she did she revealed the splendid musician and artist in the best sense of the word and her unusually beautiful soprano voice rang out clear and true in the Bellini aria, "Oh quante volte," "Pleuriez, mes yeux," from Massenet's "Le Cid," and the "Depuis le Jour" from Charpentier's "Louise." The "Louise" aria is familiar matter, but a better rendition than Mme. Lashanska gave it has not been heard here. An admirable and interesting artist is Mme. Lashanska and she will always be warmly welcomed in the Windy City.

### Alma Gluck Packs Orchestra Hall

That Alma Gluck's name value acts as a great box office magnet was again evidenced last Sunday afternoon when she appeared in recital at Orchestra Hall, the capacity of which was taxed as well as that of the stage, which could hold no more. Mme. Gluck's vogue is big and she counts a vast throng of admirers in the Windy City, who find great joy in listening to this favorite. Beautifully gowned, the soprano was regal to the eye and this adds much to the charm of an Alma Gluck recital. It matters not, it seems, how Mme. Gluck sings, as though not in the pink of vocal condition last Sunday, she won high favor and the enthusiasm of the vast audience knew no bounds. Each song was punctuated with marks of hearty approval and many repetitions and extra numbers were necessary to satisfy the eager listeners. That Mme. Gluck sings the things the public likes is another reason for her success. Her first group comprised numbers by Clement Marot, Orlando di Lasso, Spohr and Wade-Zimbalist. A Russian group, by Zimbalist, Rachmaninoff, Rimsky-Korsakoff and Moussorgsky, proved a great favorite and five songs in English, including Stenson's "Prayer Perfect," Horsman's "The Shepherdess," Homer's "Auld Daddy Darkness," Ganz's "The Angels Are Stooping" and Treharne's "Sigh No More, Ladies," closed the printed program, after which encores were loudly asked for and graciously granted.

Lending variety to the program, Salvatore de Stefano rendered two groups of harp selections in most artistic fashion. Mr. de Stefano is well remembered for his beautiful playing recently at one of the Kinsolving Morning Musicales and on this occasion offered more if his exquisite and refined art. He, too, shared in the success of the afternoon and was called on for more than his printed numbers.

### Winifred Byrd Charms in First Chicago Recital

A new and interesting young pianist was introduced to Chicago Wednesday evening in the person of Winifred Byrd, who gave her first Chicago recital at Kimball Hall before a goodly and enthusiastic audience. From the opening number, Miss Byrd won her listeners and held their attention throughout her program. Here is a most individual pianist with an astonishing command of the keyboard, and, though slight in appearance, she draws from her instrument a big, massive tone, and plays with the

strength and power of a man. Whether in the thunderous chords of the Liszt legend, "St. Francis Walking on the Waters," or in the more delicate "Dance of the Gnomes" of the same composer, or the light Mendelssohn-Liszt "On the Wings of Song," the piano responded in such a manner under the young pianist's skilled touch that the auditors were swept forward by her enthusiasm and musicianship. In the Brahms rhapsody, the Chopin study (op. 25, No. 2) and B minor scherzo and the above mentioned numbers, Miss Byrd accomplished the finest playing of the evening. Simplicity and sincerity are reflected in this interesting pianist's renditions and add much to the enjoyment of her playing. Although technically well done, the Mozart F major sonata was not one of Miss Byrd's happiest interpretations. She also played a Grieg nocturne, MacDowell's "Witches' Dance" and Saint-Saëns' "Etude en forme de Valse." She was rapturously applauded after every number and left a splendid impression with Chicagoans. Although this was Miss Byrd's first Chicago appearance, judging from her distinct and well merited success it will not be her last. The concert was managed by her personal representative, Marie Gouled.

### Carolyn Willard Artist-Pupil Heard

In presenting Elsie Simpson in piano recital on Friday evening, Carolyn Willard, whose artist-pupil she is, introduced to a large gathering a student with exceptional talent. Such is generally the case when this widely known pedagogue presents her pupils for a hearing and they are really ready to appear before the public. Miss Simpson's program on this occasion was a delightful one, and each number of it was given a carefully thought out, musically and intelligent rendition by this young pianist, who has much to recommend her and for whom a career in the pianistic world is predicted by all those who heard her play. Her opening number was the preamble from the sixth violin sonata by Bach-Heinze, after which she interpreted Henzel's "Cradle Song," Raff's "Rigaudon," the Chopin mazurka No. 1, the Arensky F sharp major study, Rudolph Ganz's "Peasants' Dance," a group of five from MacDowell's "Marionettes," and Charles Wakefield Cadman's fantastic march, "The Return of the Braves." Dependable technic, tonal beauty, appreciation of detail, and well grounded musicianship characterized Miss Simpson's playing of these selections. She is a great credit to her efficient teacher, Miss Willard, who has every reason to feel proud of this worthy example of her pedagogy.

### Georgiana MacPherson, Both Soloist and Teacher

Georgiana MacPherson, formerly a Chicagoan, studied in that city with Lillian Pomeroy, and later entered the Paris Conservatory at the age of thirteen, the only Chicagoan to enter the Paris Conservatory so young, returning to America where she studied with Josefoff for three years and has been very successful in teaching his method in New York, in the South, and in Chicago since last September. Miss MacPherson is also known as a concert pianist, having appeared lately in the South and in New York. Miss MacPherson was also known as a child prodigy, appearing with great success all over the country.

Speaking about her playing the critic on the Charleston American, on May 14, 1918, said: "Though known as a brilliant pianist, Miss MacPherson astonished her friends and admirers by the artistic program. It was amazing that so small a person, of such slight physique, should play with such a big tone. Her hands are strong as steel and flash up and down the keyboard throwing off difficult passages as though they were 'a mere bagatelle.'"

The Sunday News critic was just as eulogistic in regard to the same concert, by stating as follows: "Miss MacPherson is an artistic young woman, with a high degree of musically instinct and with a tasteful way of producing her shades. Whether in rippling passages or in harsher phrases, she interprets with conscience and with understanding though the effect is never studied. She employs her pedals as these should be utilized. Whether in bravura or in bars that require less swift movement of the fingers, she is painstaking in what may be termed the punctuation and she leaves no doubt that in her playing she is always enthusiastic. She is a pleasing person as she is seated at the piano. In her recital dress her pictorial worth is striking and her charm of personality is positive through it all. Miss MacPherson's presence is charmingly graceful though never forced nor inclined to be stagey. Her playing was at all times most interesting."

### Sturkow-Ryder and Dufresne in Joint Program

Mme. Sturkow-Ryder, the gifted Chicago pianist, and Edouard Dufresne, the French baritone, gave the first of a series of Sunday afternoon musicales at the new Cooper-Carlton Hotel last Sunday, February 23. The program consisted of varied classical and modern numbers, both artists scoring their usual artistic success.

### Richard Czerwonky Engagements

Engagements for Richard Czerwonky have been exceptionally numerous this season and he is in constant demand. On Sunday afternoon, March 2, he gives a violin recital before the Rogers Park Woman's Club. Thursday morning, March 6, he will appear in concert in Milwaukee, when his program will comprise the Bach chaconne, a D'Ambrusio concerto, an American group of Macmillan, Hoch-

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stein, Stoessel and Spalding numbers, and selections by Polo and Gustav Saenger, besides two of Mr. Czerwonky's own compositions, "Cradle Song" and "Dance."

#### Knupfer Studios

Mrs. Albert Ullrich, soprano, artist-pupil of the Knupfer Studios, sang a group of French songs at the meeting and French matinee given by the Playgoers Club at the Hotel La Salle, Sunday, February 23. Mrs. Ullrich's numbers included "Il Neige des Fleurs" and "Carnaval," by Felix Fourdrain; "Tes Yeux," by Rene Rabey, and Xavier Leroux's "Le Nil," with violin obligato by Ruth Breyspraak.

#### Arthur Shattuck's Annual Recital

The annual Chicago recital of Arthur Shattuck, pianist, will take place at Kimball Hall, Tuesday evening, March 11, under the direction of F. Wight Neumann. Mr. Shattuck has arranged an interesting program.

#### Paulist Choristers' Concert

Under their new leader, Leroy Wetzel, the Paulist Choristers gave their first Chicago recital this season at Orchestral Hall on Thursday evening. A good sized audience was on hand and judging from its enthusiasm, enjoyed greatly the different numbers presented.

#### American Conservatory Notes

Adolf Weidig has resumed his duties as instructor and associate director of the American Conservatory after a strenuous but highly successful season as conductor of the Minneapolis Symphony Orchestra for the past four weeks.

A concert recital of very unusual merit was given last Saturday afternoon at Kimball Hall by advanced students of the American Conservatory, accompanied by the student orchestra. Virginia Cohn, artist pupil of Heniot Levy, gave a brilliant rendition of the Moszkowski concerto. Anna Stern, artist pupil of K. Waniek, played with fine effect the Schumann A minor concerto, and the Charmain Brictson and June Hall distinguished themselves by their fine singing of arias. Emily Roberts closed the program with the "Fantasie Triomphale," of Dubois, for organ.

Leo Sowerby arrived in Chicago with the Blackhawk division, leading the procession through the streets of Chicago with his famous band. He intends to resume his work at the American Conservatory in the near future.

#### Hans Hess' Cello Recital, March 20

For his annual Chicago recital at Kimball Hall, Thursday evening, March 20, Hans Hess, Chicago's best known cellist, has arranged an excellent program. Mrs. Hans Hess will preside at the piano.

#### Chicago Musical College Notes

Barton Bachman, of the Chicago Musical College; Rosemarie Pfaff, vocal student, and Lorraine Earnett, violin student, gave a concert at the Khaki and Blue Club, Grant Park, last Sunday afternoon. The program was presented under the auspices of the War Camp Community Service.

Felix Borowski lectured Saturday morning in the Ziegfeld Theater on the Development of Instrumental Music.

In the ranks of the Cincinnati Orchestra, which gave a concert recently in Orchestra Hall under the direction of Eugene Ysaye, are two students of the violin department of the college—Otto Brasch and Jacob Silverman.

Students of Inga Nelson Brown and of Maude Frances Donovan were heard in a concert which was given in the recital hall on Wednesday. Karl Reckseh's students presented a program in the same hall on Saturday evening, and students of the School of Expression March 5.

The program which was presented by the Chicago Musical College last Saturday morning in Ziegfeld Theater at eleven o'clock was given by students in the departments of dancing and expression.

#### Musical News Items

Mr. and Mrs. Theodore S. Bergey will present pupils in operatic numbers and ballads in a recital at the school, Lyon & Healy Building, Sunday afternoon, March 9.

The Shostac String Quartet began the first of a series of four concerts at popular prices at the City Club on Thursday evening, February 27. JEANNETTE COX.

#### Second Institution Gives Wolle a Degree

Another institution, the University of Pennsylvania, has taken occasion to bestow the degree of doctor of music upon John Frederick Wolle, he having already had this honor conferred upon him by Lehigh University. Provost Smith, in granting the degree to Dr. Wolle, pronounced the following brief eulogy on the musician's achievements as an organist:

John Frederick Wolle, successful composer of hymn tunes and chorals and orchestral anthems—but, best and greatest of all, the enthusiastic and sympathetic interpreter of the productions of the renowned Bach, whose cantatas and oratorios have found a new and appreciated home in little Bethlehem by virtue of your musical genius. "Though you build your house in the woods, the world will make a beaten path to your door," and I confer upon you the degree of doctor of music.

#### Dambois Number Requires Fleet Fingers

Maurice Dambois is creating quite a sensation with his composition, "Caprice Russe," which he is playing at many of his concerts. It is a work still in manuscript and so fraught with difficulties that it must perform remain a virtuoso piece. But for Dambois' fleet fingers it has no terrors, and his playing of it always creates an avalanche of applause. In Montreal recently, when he played at His Majesty's Theater to an enthusiastic audience, he was obliged to repeat this number, to show that it wasn't just by accident that he managed to escape the pitfalls he himself had set for the unwary. He will play this number by special request at his last recital of the season in Aeolian Hall on March 15.

#### Reuben Davies' New York Recital March 20

Reuben Davies, a young American pianist hailing from Kansas, will give his first New York recital at Aeolian Hall on Thursday afternoon, March 20. Mr. Davies has received his entire musical training in America and acknowledges particular indebtedness to Rudolph Ganz.

## MUSICAL COURIER

#### Hadley and Campbell in Duet Recitals

The young soprano, Martha Hadley, pupil of the well known New York vocal instructor, Joseph Regneas, is arranging with John A. Campbell, tenor, attractive duet programs, to form an entire recital, and yet differ somewhat from the stereotyped "joint recital." The two rising artists presented their initial programs last week in Newark with a large measure of success, this resulting in four engagements to take place during the month of March. Miss Hadley never fails to win her audience by her attractive manner, her well trained voice, and good judgment in the



MARTHA HADLEY,  
Soprano.



JOHN A. CAMPBELL,  
Tenor.

selection of her numbers. Mr. Campbell already shows that he possesses what goes to make a really successful artist. He will no doubt "arrive" if he continues to search for the virtues in his art.

The first program included a scene from "Martha," arias from "Romeo and Juliet" and "The Barber of Seville," songs by Salter, Scott, Emell, D'Hardelot, Jensen, Burleigh, Crouch, Hawley, Balfe, and duets by Green, Marzials, Macy and Walthew.

#### Florence Hiteshew, Musin Pupil, Please in Recital

Florence Hiteshew, a young pupil of Ovide Musin, gave a violin recital on Sunday afternoon, February 23. Her numbers included the sonata in A major, Handel; concerto in A minor, Vivaldi; "Oriente," Cui; minuet in A major, Bachérini; "Funeral March," Fiorillo; caprice, Fiorillo, and variations on a gavotte, by Corelli-Tartini. Miss Hiteshew showed by her playing that she has made excellent progress. Every number was played from memory with a confidence and ease which comes only through thorough work. Her tone is full and large and her intonation faultless. The art of bowing in the last



FLORENCE HITESHEW.

number seemed to be well mastered but in M. Musin's opinion the best of her renditions was the Vivaldi concerto in A minor, which she played in a remarkable manner. As the audience was composed principally of violinists, she was fully appreciated and warmly applauded.

Miss Hiteshew will leave shortly for her home in New Orleans, where she intends to give a similar recital.

#### Dan Beddoe Sings at Dickinson Recital

On February 4, at the Union Theological Seminary of New York, at the first of a series of four historical organ recitals which Clarence Dickinson is giving, Dan Beddoe, the tenor, appeared as one of the soloists. Mr. Beddoe rendered the "Sin Sholom," which is a traditional melody of the synagogue with an ultramodern accompaniment by

Paul Held, who is himself a tenor cantor of one of the synagogues. Mr. Beddoe was in excellent form and sang with his usual authority and artistic finish. He also sang as a member of the choir of Temple Bethel, with which he is associated.

#### Heavy Bookings for Anderson Artists

Two weeks ago Charles Hart and Fred Patton appeared with the Toronto Mendelssohn Choir; Irene Williams, just after her successful recital at Aeolian Hall, sang at Englewood, N. J., under the direction of A. D. Woodruff; Gretchen Morris sang in Springfield; Margaret Jamieson, pianist, appeared in joint recital at New London with Thibaud, and Dicie Howell made a Southern tour, including engagements at Winston-Salem, Hendersonville, Rock Hill, etc. Very recent and future engagements booked for Anderson artists include the following: Irene Williams, New Haven Symphony Orchestra, under the direction of Dr. Horatio Parker; Gretchen Morris, Charles Hart and Margaret Jamieson, at Newark, March 18; Charles Hart and Fred Patton in joint recital at Olean, March 13, and a quartet, including Irene Williams, Emma Gilbert, Charles Hart and Fred Patton, for "Elijah" at Halifax, N. S., April 28. With many other inquiries and festival engagements pending, the present season bids fair to be the best in the history of the Anderson bureau.

#### Van Surdam's Art Continues to Delight

H. E. Van Surdam, the tenor, who recently resumed his musical activities after having been discharged from the army, continues to delight the many visitors at the Hotel Del Coronado with his splendid singing. On February 6 he participated in a song recital at that hostelry with Eleanor Eastlake, the attractive daughter of Dr. and Mrs. Lewis E. Eastlake, of Chicago, and Kathryn Keirnan, two accomplished musicians who are touring the Pacific Coast. Lieut. Van Surdam gave a finished interpretation of Puccini's "Che Gelida Manina" and was one of the soloists in Henry Leslie's trio, "Memories." The tenor chose "The Magic of Your Eyes," Penn, and his own "Remembrance" for the program of February 9, and both selections were greeted with the utmost enthusiasm on the part of the audience.

#### Frances Nash Reengaged for Chicago

Within five days after Frances Nash's recent success with the Chicago Symphony Orchestra she was engaged to return to Orchestra Hall, on the evening of May 2. The return engagement will be in joint recital with Paul Althouse and the concert will open the spring series, which is being conducted by Frank A. Morgan.

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## MARIE PARTRIDGE PRICE

of San Francisco was engaged to sing with the San Jose Symphony Orchestra under the direction of Levi N. Harmon on Feb. 9. She sang "My Heart at Thy Sweet Voice," and an Aria from Madame Butterfly.

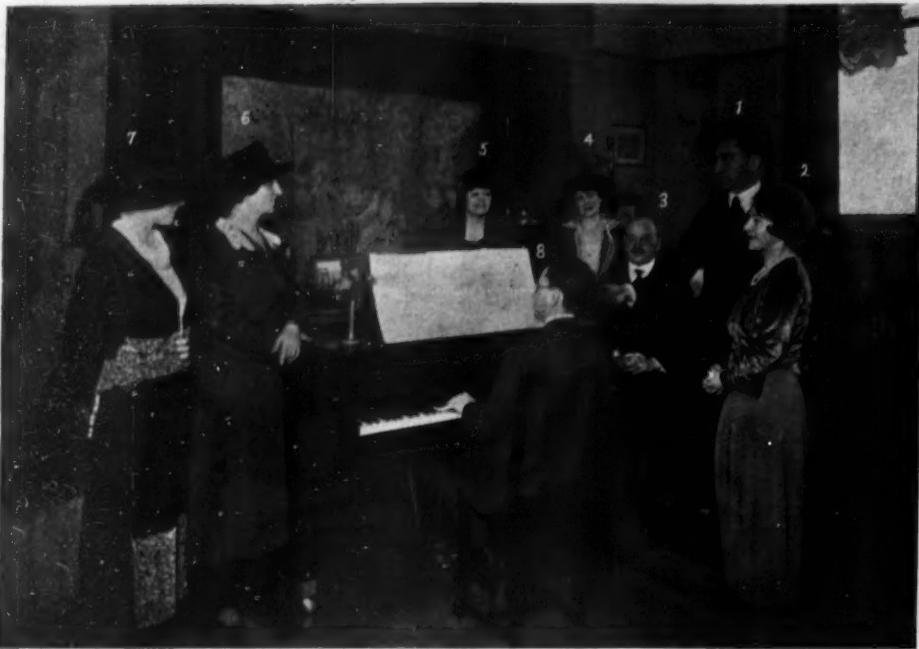
Clarence Urmy, the noted writer and critic, says, in the San Jose "Mercury-Herald":

Mrs. Price was the soloist during the Exposition in Saint-Saëns' oratorio "The Promised Land," and also sang with the Damrosch Orchestra at the Greek Theater at Berkeley. The singer has appeared at the Civic Auditorium, with the Municipal Band, once sang "The Star Spangled Banner" to the accompaniment of five military bands, and recently captivated with the same song an outdoor audience of 20,000 men at the Union Iron Works, when it was necessary to sing through a megaphone in order to reach those in the rear standing room.

Few San Francisco vocalists are in such demand for concert work as is Mrs. Price, and San Jose people are greatly favored in having a chance to listen to such a beautiful voice.

Mrs. Price sings with warmth, color and feeling. Her voice is high and deliciously smooth, and she sings with ease and great flexibility.

March 6, 1919



SAMOILOFF STUDIO GROUP.

Well known people, prominent in the musical world, are pictured in the accompanying group, taken at the Lazar S. Samoiloff studio, Carnegie Hall, New York. They are (1) Mr. Samoiloff; (2) Miss N. G. Tarasoff, singer of Russian folksongs; (3) Arnold Volpe, the orchestral conductor; (4) Helene Romanoff, Russian opera and concert singer; (5) Jean Barondess, operatic soprano; (6) Mme. Volpe, concert singer; (7) Mrs. A. Olli, soprano; (8) L. Weiner, studio accompanist. All are admiring the beautiful singing of Miss Tarasoff. All excepting Mr. Volpe.

## Samoiloff Studio Reception

Lazar S. Samoiloff, the singing teacher, gave a large reception-musicale in his studios, Carnegie Hall, New York, March 2, in honor of Adamo Didur, bass, and Adolf Bolm, the dancer and producer of "Coq d'Or" and "Petrouchka," both of the Metropolitan Opera House forces. Jean Barondess, late of the Bracale Opera Company, and Miss De Loca, concert contralto, sang in such fashion as to gain many compliments for their teacher, Mr. Samoiloff. This is easily understood, for the young women have exceptional voices, well schooled, united with ardor of interpretation—what musicians call "temperament." Mr. and Mrs. Samoiloff, Mrs. Volpe, and some of the Samoiloff artist-

pupils assisted in receiving. Little Miss Samoiloff, in Russian national costume, was "candy carrier," and looked like a gorgeous doll! Every one voted the affair "a wonderful occasion."

The guests were Dr. Hugo Riesenfeld, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. M. Volpe, Miss Godowsky, A. De Segurola, Judge Rosalsky, Alexander Lambert, Miss Williams, George Baklanoff, Miss Amazari, Mr. De Luca, Mr. Martino, Dr. and Mrs. William Oppenheimer, Mr. and Mrs. Rosolimo, Mr. Carter, Counsellors Karlin and Rothenberg, Mrs. Bavan, Mrs. B. Josephson, A. Butschke, E. Bouker, Mrs. H. Weddle, Mr. and Mrs. Eugene Bernstein, Mrs. Fonarivo, John Palmer, Adelaide Beekman, Sue Harvard, Mr. and Mrs. H. Liebman, Mr. and Mrs. Eberhardt, Mr. and Mrs. Hendrick, Mr. and Mrs. S. Cowen, Fred Eisman, Mrs. and Miss E. Favvier, Mrs. Zavelieff, Mr. Lampert, R. Brenner, Mrs. Levy, Mr. and Mrs. P. R. Moses, Mr. and Mrs. Goldsmith, Miss Spiegelberg, R. De Koven, Mrs. Julian Edwards, Mrs. J. Moody, Max Liebling, Mrs. Liebling, Walter Golde, Mrs. and Miss Wulp, Mr. and Mrs. Silver, J. De Stuers, A. Beutler, Mrs. and Miss Benson, Nat M. Kalvin, J. Kalvin, J. Harris, Counsellor L. Sabel, Mrs. Joseph Barondess, Sue Barondess, Maurice Nitke, Mme. K. Romanoff, Mrs. M. Brandt, Mr. and Miss Jonas, Miss Friedman, Mr., Mrs. and Miss De Loca, Vivien Holt, Lazar S. Weiner, Miss F. Ferne, Mary Stuart, Miss Hirsh, W. C. Fench, Elsie and Yvonne Lumlie, Charles F. Ilde, Rose Strunsky, Mr. and Mrs. J. Joffe, Beata Bolin Lada, Mrs. Shupp, Augustus Post, John Rose, Blanche Hoff, Mr. and Miss Victoria Boshko, A. S. Rasquin, Max Gegna, George Baron, K. Hilser, Rose Hammer, Siegmund Spaeth, Mr. and Mrs. L. Frankel, Dr. Percy Friedenberg, Miss Brainin, Mr. and Mrs. Richard Smith, Mr. and Mrs. Gustave Saenger, Mr. and Mrs. Edward Franko Goldman, Miss Allison, Agnes Smith, Sam Lipsky, Mrs. Eskin, Milton and Sophie Goldsmith, Ganna Walska, Dr. Bazanoff, Dr. and A. Sarlabous, R. De Bruegger, M. Roselle, Mr. and Mrs. G. Mitchell, Dr. and Miss J. De Prunne, J. Vila, A. St. John, Brennan, Mr. and Mrs. Joseph De Valdor, Marion and Mrs. D. L'Esperance, May Strang, I. Dymora, Rae Raskin, T. Robbles, Rosa Robbles.

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Conductorship of Orchestra Again to Be Under His Able Leadership During Season of 1919-20—Novelties Feature of Recent Concerts—Community Singing Still Popular

St. Louis, Mo., March 1, 1919.

Quite the most interesting thing in the way of music news that has come to light in the last few days, is the fact that Max Zach will again assume the position he has held for the past twelve years. It is a pleasure to know that we are to have a continuance for the season of 1919-20 of the excellent work that has characterized Mr. Zach's association with the St. Louis Symphony Orchestra.

## Orchestral Novelties Featured

Novelty was the feature that marked the symphony concerts of Friday and Saturday, February 21 and 22—the Chausson symphony in B flat major given here for the first time, and the "Rococco" suite composed and conducted by Victor Saar (this, too, was a first time number). Florence Hinkle, soprano, was the soloist at these concerts, singing "Care serve" from "Atalanta," Handel, and "Dovo sono" from "Le Nozze di Figaro," Mozart. In a later appearance, she sang the exquisite "Depuis le jour" from Charpentier's "Louise." Miss Hinkle's voice is clear and bell like in quality and she uses it with excellent taste, but there is something about the rather slow moving Handel and Mozart arias that, though they are entirely suited to her voice, nevertheless they fail most dismally to arouse a great deal of enthusiasm for the artist. In the Charpentier, there were tones that were quite lovely and one must add that this aria was far more interesting than the preceding two.

Max Zach abandoned his place to Victor Saar for the "Rococco" suite, and Mr. Saar, after a cordial greeting on the part of the well filled house in attendance, plunged into the business of conducting his work which had not received the formality of a rehearsal. The suite is rather light and attractive and will, we should say, be frequently heard on "Pop" programs rather more than elsewhere, as it seemed especially adaptable for that purpose. The last number on the program was the Mendelssohn overture to "Ruy Blas." This was well done and concluded the concert satisfactorily.

To return to the symphony, which was without the question of a doubt the most interesting on the program, one could not but wonder why a work of such force, both music and dramatic, had before been presented to an audience so keenly appreciative of its merits when granted an opportunity. The Chausson has many points of commendation. It is quite unusually beautiful in the first and second movements and at no time does it fail to hold one's interest. The presentation on this occasion was thoroughly good from a standpoint of ensemble and we only hope that this symphony will not again be so long excluded from the repertory of the orchestra. It is new, it is interesting, it is decidedly worth while; why should it not be frequently heard?

## Popularity of Community Singing Continues

Community singing—that most popular of indoor sports—was again featured on the concert of Sunday afternoon, February 23, under the direction of Frederick Fischer, who is far too well known in this connection to require further introduction. The two selections with which Mr. Fischer let his singers amuse themselves were fittingly patriotic—"Battle Hymn of the Republic" and "Columbia, the Gem of the Ocean." If there is any one thing which an audience would rather do than hold a community sing it is to hold a patriotic community sing! So much for the skill of Mr. Fischer in the matter of mass psychology. They did have a good time.

The program opened with the "Triumphal Entry of the Bojars," Halvorsen, and ran through a quite interesting list consisting of the overture to "The Bat," Strauss; "Southern Rhapsody," Hosmer; selection from "La Bohème," Puccini; entr'acte, "La Colombe," Gounod, and Hellmesberger "Valse," closing with the Sousa "Stars and



## Emma Roberts

## MEZZO-CONTRALTO

Soloist with :

Russian Symphony Orchestra  
Norfolk, Va., March 3New York Oratorio Society  
Carnegie Hall, March 7New York Symphony Orchestra  
Carnegie Hall, March 13-15.Exclusive Management  
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JOHN POWELL,

Pianist, photographed on Umbrella Rock on Lookout Mountain, Chattanooga, Tenn. It has been said of Mr. Powell that he possesses the rare combination of being a good talker and a good listener. He is also an excellent pianist and an excellent composer.



JOHN BARNES WELLS,  
Teaching his daughter Dorothy to sing "The Star Spangled  
Banner."

Stripes Forever." Many encores were added, making the whole a very good "Pop"—one of the best of the season.

#### "Gala Night" of Opera Draws for Italian Benefit

Gratifying results—real results—of the countless hours and personal effort that L. M. Molino has so faithfully given to his Italian grand opera chorus, were surely to be seen at the Odeon on Monday night, February 24, when Mr. Molino and his chorus gave a Verdi and Donizetti "Gala Night," the proceeds of which were turned over to the Italian War Relief Fund. The Odeon was most attractively garbed for the affair—flags of the allied nations with Italy most conspicuous as was fitting, decorated boxes and stage and the gala spirit was in the air. The audience completely filled the house and its enthusiasm was unbounded. Not only that, but it was well founded, for the excellence of the work of that concert was something that made not only Mr. Molino, but every one present who had the faintest suspicion of interest or pride in the actual attainment of musical or artistic success of a local organization glad to have the chance to respond enthusiastically to that band of singers. The ballets, which contributed not a little to the beauty of the picture, was under the direction of Alice Martin, and brought into prominence some of the most interesting of young dancers who showed decided dancing talent. The operatic selections were from "Trovatore," "Rigoletto," "Lucia" and others. St. Louis was on this night proud of the Italian Grand Opera Chorus, both as to ambition and attainment.

#### Charles W. Clark with Chaminade Club

Charles W. Clark, baritone, who was so recently forced to abandon his part of the program at one of Miss Cueny's Statler Matinee Musicales on account of a bad throat, came back to us last night as soloist with the Chaminade Club, of which Leo C. Miller is conductor. Mr. Clark's first group was entirely French, and although very beautifully done, failed to make the appeal that his later songs, especially the Irish and the Southern negro songs did. Charles Clark made charming obeisance to a friend and fellow artist, in the group of five songs he sang from the pen of Richard Czerwonky; they are attractive songs and Mr. Clark sings them excellently. "Mary Darlent" was irresistible and that, too, is the type of song that it is remarkably easy for an artist to be dull in—Charles Clark has a goodly understanding of the Irish temperament. His last group was varied—numbers by Ganz, Prothero, Homer and Fay Foster (the inevitable "The Americans Come!" which has been so popular on every type of program this season). Mr. Clark, upon repeated requests, added several encores to his programmed numbers; of these, the most effective was a four line bit, "The Wise Old Owl," which was a decided hit. At times a trace of Mr. Clark's recent cold showed in his voice and we felt that his unstinted generosity was going to cost him something later for he surely overtaxed his voice in order to please his hearers. He is a delightful artist and it was pleasing to hear him in the fulfillment of his promise of a few weeks ago.

Leo Miller opened the program with a choral number, "To Thee, O Country," Julius Eichberg, and followed this number with the Coleridge-Taylor "Viking Song," which, in spite of the fact that it is not the sort of thing one associates with women's chorus, was quite well done. The Grieg "Autumn Storms" and the J. Bertram Fox "Mermaid" were interesting, and some very excellent choral effects were achieved in these. "The Rosary," Nevin, made such a decided appeal that Mr. Miller repeated it. One cannot but wonder why good choral material should be wasted on anything so hackneyed as this song of Nevin's, but it seems to have joined with Banquo's ghost and we must greet it where'er we go. The concluding choral number was "The Zincali," which is a spirited sort of thing from the pen of David Stanley Smith. On the whole, the work of the chorus was good and a decided credit to the young and popular conductor, Leo Miller. Z. W. B.

#### OBITUARY

##### Samuel L. Blackburn

Samuel Loristan Blackburn, husband of Clara Mae Blackburn (née Clara Mae Hammer), the well known Cleveland, Ohio, soprano, died in that city last week. Mr. Blackburn was buried at Winston-Salem, N. C.

##### Mrs. I. Tharaldsen

Mrs. I. Tharaldsen, mother of Agot L. Tharaldsen, the pianist, died of pneumonia at her home in New York on February 3. The body was taken to Minnesota for burial.

#### ELIZABETH GUTMAN'S TRIBUTE to the Stieff Piano

Chas. M. Stieff,  
9 N. Liberty Street,  
Baltimore, Md.

January Third

1919.



Dear Sirs:

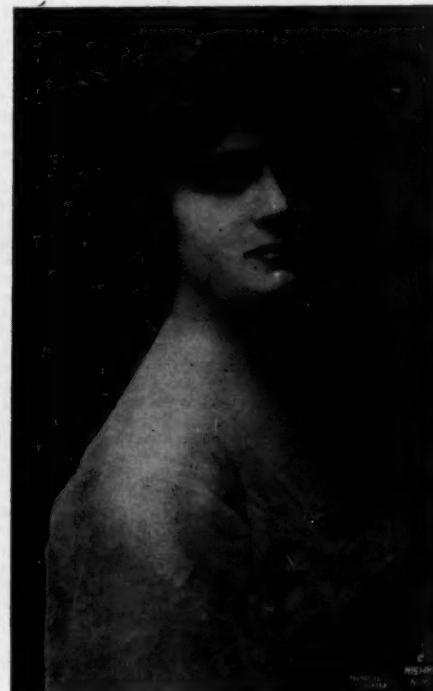
Thank you for the excellent piano you sent me for my use on December 7th. It was a pleasure to sing to the accompaniment of such a fine instrument.

On this as on other occasions I have found the "Stieff" beautiful in singing-tone, rich in color and capable of varied effects indeed it is in every respect, the ideal piano for the singer in both concert hall and studio.

I am,

Yours sincerely

*Elizabeth Gutman*



© Mishkin, N. Y.  
SOPHIE BRASLAU,  
Who is singing Mana-Zucca's composition, "Sleep My Darling."

##### Sophie Braslau Acclaimed in Newark

It was the verdict of those who attended the recital given by Sophie Braslau in the Broad Street Theater, Newark, N. J., on Sunday afternoon, March 2, that no singer who had ever appeared in that city had met with a more enthusiastic reception than that accorded the contralto. Especially thrilling was her rendition of "Elli, Elli," and Manney's "Consecration" was sung with great depth of feeling. Other numbers on the program were the "Che faro senza mi Eurydice" of Gluck; "Mon Couer s'ouvre a ta voix," from "Samson et Dalilah"; "Brindisi," from "Lucrezia Borgia," all of which were well executed.

##### A Hageman Reception

Last Saturday evening there took place one of the receptions at the Richard Hageman studio, which are a regular feature of the musical and social life of New York each season, with the usual large attendance. There was a charmingly sung informal program provided by three artists who coach with Mr. Hageman: Phoebe Watkins, who studied singing with Oscar Seagle; Amy Ellerman, from Herbert Witherspoon's studio, and Eleanore Brock, an artist-pupil of Delia Valeri. After this, Tony Sarg's Mannkin Show delighted the guests, particularly with a special scene in Mr. Hageman's studio which aroused much laughter and included a capital rendition of the Proch vocal variations by Miss Brock. Following the entertainment came a daintily served buffet supper.

Among the guests present were Toscha Seidel, Efrem Zimbalist, Adamo Didur, Andres De Segurola, Giuseppe De Luca, Pierre Monteux, Gamma Walska, Amparito Farfar, Prof. Cornelius Rybner, Dagmar Rybner, Sam Franko,

Mrs. Simon Frankel, Mr. and Mrs. Otto Weil, Mr. and Mrs. Albert Reiss, Mr. and Mrs. William Wade Hinshaw, F. C. Coppicus, Orrin Bastedo, Ruth Miller, Florence Seligman, Thelma Given, Mr. and Mrs. Leonard Liebling, H. O. Osgood, Giorgio Polacco, Edith Mason, Jules Daiber, Dr. and Mrs. Sarlabous, W. Spencer Jones, Mr. and Mrs. Herbert Witherspoon, Emilie Francis Bauer, Marian Bauer, Richard Ordynski, Antonia Sawyer, Alberto Jonás, Lieutenant Watson, William Brady, Walter Golde, Mrs. A. D. Bramhall, Mr. and Mrs. R. H. Landale, Mr. and Mrs. Kenneth Lawton, A. Walter Kramer, Mr. and Mrs. Jacques Coini, Mr. Buzzi-Pecchia, Cecil Arden, Marion Chapin, Barbara Maurel, Helen Kanders, A. R. Welch, Mary Kent, Lila Robeson, Mr. Winetzkaya, Calvin Coxe, Dorothy Francis, Greta Masson, and about fifty of Mr. Hageman's pupils.

##### Damrosch Returning to France

Walter Damrosch, conductor of the New York Symphony Society and the Oratorio Society, at the request of General Pershing, will leave for France at the conclusion of the joint Victory-Peace Celebration of the societies, to give his personal attention to the School for Band Masters and Band Musicians at Chaumont, France, which he founded for the American Expeditionary Force last summer. T. Tertius Noble, assistant conductor of the Oratorio Society, will conduct the Bach "St. Matthew Passion" on April 17.

##### Millionaires Donate Museum Concerts

A series of four orchestral concerts will take place at the Metropolitan Museum of Art, March 8, 15, 22 and 29. The first two of these concerts are the gift of John D. Rockefeller, Jr., the third that of Michael Friedsam, head of B. Altman & Co., and the donor of the fourth requests that his name be withheld. David Mannes will conduct and the orchestra will consist of fifty-two members of symphony orchestras of this city. The concerts will be entirely free to the public, and no tickets are required.

##### Manfred Malkin Recital March 22

Manfred Malkin, well known in New York music circles as a solo pianist as well as head of the Malkin Music School, will give a recital at Aeolian Hall, New York, Saturday evening, March 22.



HAROLD MORRIS,

Who played his own B flat minor sonata at the eighth concert of the American Music Optimists, Sunday afternoon, March 2.

**THE WAR OVER, MUSICAL AFFAIRS ONCE MORE ADJUST THEMSELVES IN LINCOLN, NEB.**

Julia Claussen Recital Draws Capacity House—Cadman's "Shanewis" Presented—Musical Art Entertains—Sidney Silber Gives Gigantic Program—Recital and Conservatory Notes

Lincoln, Neb., February 14, 1919.

Now that peace has been declared, affairs musical are adjusting themselves gradually. The boys are returning from overseas and from camp, so that homes once desolate are again ringing with joyous sounding voices; orchestras and bands which indeed have suffered in their ranks are now bringing out their best. Managers of theaters and "movies" vie with each other as to the excellence of their musical features; schools and conservatories are reporting a normal attendance again and the present semester finds the schools well patronized; while music clubs, abandoned on account of the influenza and the war, are now in a flourishing condition.

**Julia Claussen's Concert**

The noted contralto, Julia Claussen, completely captivated the crowd of music lovers when she appeared in the Temple Theater, under the auspices of the Matinee Musicale. Her glorious voice thrilled her audience to such an extent that she was surprised and delighted with Lincoln's acceptance of her. Many felt that this was the finest afternoon concert ever presented by this popular club. This makes the two hundred and ninety-second afternoon concert. Mme. Claussen's appearance was at once commanding and yet appealing. Her program as arranged was a work of art, made up of classic and modern gems, and comprising also a charming group of Scandinavian folksongs and ballads. Gordon Campbell proved a capable accompanist. Many encores were graciously granted.

**Mme. De Vilmar Presents Pupils**

One of the most enjoyable recitals of the new year was that given by Mme. De Vilmar and a group of her students at the Temple Theater, on Monday evening, February 10. A large attendance encouraged the students. The entertainment was operatic throughout, the singers being in costume and showing faithful character study both in action and in voice. The attractive work of the chorus—too often a thankless task—was one of the delights of the evening. It rendered the prologue and first chorus from Gounod's "Romeo and Juliet," the valse and chorus from the first act of Gounod's "Faust" and two selections from Mascagni's "Cavalleria Rusticana." Among the talented students, is Ferre Oman, of Wayne, Neb., who has matured under Mme. De Vilmar's tutelage in a remarkable manner. Her voice, general appearance, and her strong personality attracted from the first. Mention must be made of Mme. De Vilmar's solo as Marguerite in "Faust." Her glorious voice and unusual histrionic ability brought forth rounds of applause. The accompaniments by Harold Lewis were keenly enjoyed. It is just such recitals as these which maintain the finest traditions of the best there is in song interpretation.

**Cadman's "Shanewis" Presented**

Cadman's "Shanewis" was given in concert form recently at the Temple under the capable direction of Carrie B. Raymond. It was a splendid performance from start to finish, and the appreciation of the members of the Matinee Musicale and their escorts is due the officers and promoters of this "wonder music," for surely that it what it is. That Cadman catches and understands the Indian characteristics all will acknowledge after hearing this beautiful opera. The principal parts were taken by Vera Augusta Upton, Mrs. E. A. Schloss, Maude Gutzmer and Charles Bagley. A small orchestra with Louise Zumwinkle Watson at the piano accentuated the beauties of the score.

**Musical Art Club Entertains**

Annually the Musical Art Club brings together music pedagogues, patrons of the art, students and music lovers in good fellowship. This year the club entertained at the home of Mr. and Mrs. Edward L. Cline, with Mrs. Joseph Grainger as assisting hostess, on Tuesday evening, February 11. The program was given by Jessie Doyle Murray, soprano, and Wilbur Chenoweth, pianist. Mrs. Murray was in excellent voice and presented a diversified and well chosen program of songs. Wilbur Chenoweth, who in his high school days was a student with Miss Pershing, a sister of General Pershing, and later with Kramer and Sidney Silber, quite electrified musicians with his splendid interpretation of the Grieg ballad. He leaves Lincoln soon to study in New York, and his career will be followed with interest.

**Mrs. Will Owens Jones in Recital**

A beautiful program was presented at the Temple Theater before a large and enthusiastic assemblage, when Mrs. Will Owens Jones, of the University School of Music, appeared in a piano recital. Her numbers were not confined to the old masters, for some charming novel-

(Left to right) Charles Fontaine, Mrs. Fontaine, and their private physician.



CHARLES FONTAINE,  
Composing.

CHARLES FONTAINE,  
*Just as he looks.*

CHARLES FONTAINE IN VARIOUS POSES

ties were rendered. Her conception of Chopin has been often commented upon in this column and the scherzo in C sharp minor displayed her rare gift of poetic feeling balanced by the intelligence of the true artist. Mention should also be made of "The Fountain of the Acqua Paola," by Griffes. Mrs. Matson, soprano, and Doris Cole, contralto, gave groups of songs that were gems of the vocal art.

**Allpress String Quartet**

The third in the series of faculty concerts for students and alumni, at the University School of Music, was given by the Allpress String Quartet, with Thomas Allpress as the violin soloist and Mrs. Allpress as accompanist. There is a charm about string quartets that is far reaching. The program was of great beauty, played as it was by earnest music loving musicians. The personnel of the quartet was as follows: Thomas Allpress, first violin; Marcella Coyle, second violin; Louise H. Mitchell, viola; James Mitchell, cello. Such music is too seldom heard. Thomas Allpress, for so many years a favorite before Chautauqua audiences, is one of the most satisfactory violinists, while Mrs. Allpress is a delightful accompanist.

**Sidney Silber in Gigantic Program**

On Monday evening, February 17, Sidney Silber played a program of big proportions before a large audience at the University School of Music. People came from near and far to hear one of the finest programs of piano music ever offered in Lincoln, which was given under the auspices of Sigma Alpha Iota, for its quota in the MacDowell fund for the Peterborough colony. Mr. Silber is a big man with big aspirations and a big conception of what it really means to be an artist. His big tone, combined with a straightforward, virile style, mark him as a master pianist. The Tchaikowsky sonata was a whole program in itself and assumed orchestral proportions. The finale, the most Russian of the four movements, was a feature of the evening. Mr. Silber was obliged to add a program of encores.

**Cotner Conservatory of Music**

The new semester begins with all departments full and with all instructors teaching more hours than the school has registered in twenty years. A song recital by Fern Murphy Bryson proved an event of unusual attractiveness. Her voice is a sweet toned, flexible, well trained soprano which was delightful in the aria "Ah fors e lui" from "La Traviata." The Cotner orchestra, Edward Stafford Luce, conductor, presented recently a well balanced program of good variety and pleasing effects. A capacity house was present.

**Notes**

Loretta De Lone, of Omaha, appeared before the Woman's Club in a fine harp recital.

The Student Matinee Musicale gave an afternoon program on January 27 in the Temple Theater with piano numbers by Genevieve Wilson, Lucille Davis and Hazel Hindmarsh; violin numbers by Vespersia Luce Strain and vocal solos by Thelma Detweiler and Violet Faulk.

Hazel G. Kinsella gave a talk Wednesday at Cotner Conservatory on MacDowell, announcing the approaching visit, February 20, of Mrs. MacDowell in Lincoln.

Herbert Schmidt, since his discharge from the navy, is again a member of the faculty of the University School of Music in the piano department.

Students with Walter Wheatley gave an evening's concert on Wednesday, February 12. Solos by Margaret Perry,

Lucile Cline, Lenore Burkett, Doris Cole and Ethelyn Matson were particularly enjoyed.

Sidney Silber's itinerary includes the following dates: February 28, Rock Island, Ill.; March 1, Rock Island, Ill.; March 3, Urbana, Ill.; March 4, Urbana, Ill.; March 5, Chicago, Ill.; March 6, Milwaukee, Wis.; March 7, Milwaukee, Wis.; March 8, Milwaukee, Wis.; March 10, piano player records in Chicago, Ill.; March 11, Evanston, Ill.; March 12, Evanston, Ill.; March 13, Sioux City, Ia.; March 14, Lincoln, Neb.

E. E. B. L.

**Choral Society of New York Gives Private Performance of "Stabat Mater"**

The new Choral Society of New York, which had been invited by Director Campanini to join the Chicago Opera Association forces in a performance of Rossini's "Stabat Mater" at the New York Hippodrome, and which through Rosa Raisa's illness did not take place, gave a private performance to the members' friends on Tuesday, February 25, at its rehearsal rooms in Assembly Hall, Twenty-second street and Fourth avenue.

Charles A. Baker and Alex Rhine replaced the orchestra on two Steinway pianos and the soloists were Betty McKenna, soprano; Frieda Klink, contralto; Carl Reynard, tenor, and Fred Patton, bass. The chorus and soloists were in excellent form and gave, under the inspiring direction of Louis Koemmenich, a brilliant performance of the tuneful work. The shortage of men has prevented the society from carrying out its season's plans, but now conditions should bring the new Choral Society to the front again. New York may have a chance to hear its rendition of the "Stabat Mater" at an open air performance in June.

**Mary Jordan Has Many Bookings**

The Historic Society of Princeton, N. J., gave a hearty welcome to Mary Jordan when she appeared there on February 18, and equally enthusiastic was the reception accorded the contralto at her Westerly, R. I., recital on February 20. The Chicago Woman's Musical Club will have the privilege of hearing this artist on March 17, while on March 25 she will give her second annual recital in the Academy of Music, Brooklyn. Definite Jordan dates for April have not as yet been announced, but some time during that month an appearance will be made in Minneapolis with the Maennerchor Society. Miss Jordan has also been engaged as one of the soloists at the Oberlin, Ohio, festival in May.

**Popularity of Penn's Songs Continues**

Arthur W. Penn's "Mine Honor and My Love" and "They Shall Not Pass" were featured on a program given at the Aurora Grata Cathedral, Brooklyn, New York, on February 23, by H. Denton Bastow, tenor. May Peterson, soprano of the Metropolitan Opera Company, who is making a tour of the Pacific Coast, closed her recital at Greensboro College, Greensboro, N. C., on February 18, with Mr. Penn's "The Magic of Your Eyes." John Barnes Wells favors particularly this composer's "Smilin' Through," which he is singing on a number of his programs this season.

**Two New Bookings for Janacopoulos**

Vera Janacopoulos, a gifted soprano, will appear as soloist with the Hartford (Conn.) Orchestra on March 27, and will give her second Aeolian Hall recital in New York on Saturday evening, March 22.

# ERNESTINE SCHUMANN-HEINK

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SASCHA JACOBINOFF.

The young violinist, who is now on tour in the Middle West, and who upon his return will give a sonata recital at the Little Theater, Philadelphia, the date of which is Wednesday evening, March 26.

## Werrenrath Gives Annual N. Y. U. Recital

Reinald Werrenrath gave his annual song recital at New York University on Friday evening, February 21. Despite the inclement weather, the house was packed, for the first time in the history of the Campus Concert Course, seats even being placed in the aisle to accommodate the large and eager audience.

Mr. Werrenrath opened the program with a group of four Shakespeare songs, beginning with Haydn's "She Never Told Her Love," from "Twelfth Night," and followed by Arne's "Blow, Blow, Thou Winter Wind," from "As You Like It"; "The Willow Song" from "Othello" by Dallis, and Schubert's beautiful old "Who Is Sylvia"? He was especially delightful in this group, where his superb diction brought out the glory of the language. As an encore he sang the delightful old English song, "The Pretty Creature."

His next group consisted of the Grieg and three MacDowell songs, which Mr. Werrenrath sang in a manner worthy of such inspired and beautifully imagined music. They were "The Sea," "Sweetheart, Tell Me," and "The Way of the World," by MacDowell, and "A Swan," and "Thanks for Thy Counsel" by Grieg. He gave a recent American song, "Homing," as an encore.

Four "Old Time Concert Favorites" was the heading of the third group, and they left nothing to be desired. Molloy's "Punchinello" and Tosti's "Beauty's Eyes" were warmly applauded. The dramatic "Sands o' Dee," by Clay, was very well received, as was "Gypsy John," also by Clay. Cooke's "King Solomon and King David," given as an encore, brought forth hearty laughter from the audience, and another encore, "Tommy Lad," was given.

It was in the last group that Mr. Werrenrath scored tremendously, as he always does with Kipling's settings. "The Irish Guards," with its stirring lines, and "The Song of the Street Sweeper," by Avery, with its rollicking rhythm, were enthusiastically received. Then came "From the Hills of Dream," a tender mood song by the contemporary English composer, Cecil Forsyth, and the concluding number was the ever appealing "A Khaki Lad," by Florence Aylward. This brought forth such a volley of applause that the singer responded with the old favorite, "Fuzzy Wuzzy."

## Choral Art Society Concert April 7

The Choral Art Society, Alfred Y. Cornell, conductor, will give a concert at the Brooklyn Academy of Music on April 7. Reinald Werrenrath will be the soloist, and the chorus of eighty solo voices will render, among other numbers, three motets by Roger Ducasse (first time in New York), and a Chadwick cantata, "Land of Our Hearts." Alfred M. Best is the president of the Choral Art Society.

## Marie Kryl's New York Debut, March 7

Marie Kryl, the young Chicago pianist who has appeared with a number of the Western orchestras, including the Chicago Symphony, the Cincinnati Symphony, and the St. Louis Symphony, will make her New York debut in Aeolian Hall, Friday evening, March 7, in a program which will include a group by Chopin; the Schumann "Papillons" six caprices, Paganini-Liszt, and single numbers by Moszkowski, D'Albert, and Constantin von Sternberg.

## Breeskin on Tour Through Middle West

Elias Breeskin, the Russian violinist, now on tour, is including the following cities among his bookings: Ann Arbor, March 3; Buffalo, April 7; Nashville, April 29; Kansas City, May 5; St. Paul, May 8; Chicago, May 11; Milwaukee, May 13; Canton, May 15.

## Foerster's Songs at Cincinnati Concert

A group of Adolph M. Foerster's songs—"An Old Melody," "At Night," "The Fir Tree" and "Love Seemeth Terrible"—was very successfully rendered by Dell K. Werther, soprano, at the Walnut Hills Music School, of Cincinnati, Ohio, on February 15.

## RACHMANINOFF-DAMROSCHE COMBINATION WINS PITTSBURGH MUSIC LOVERS

Haydn Choral Concert Also Proves Treat—Seats Selling Rapidly for Chicago Opera Performances

Pittsburgh, Pa., February 28, 1919.

It seemed like old times last night when we went into Carnegie Music Hall and saw it filled, and an orchestra on the stage. It carried us back to the good old days when Pittsburgh had an orchestra of its own and Emil Pauer was the conductor. This occasion was the fifth of the Ellis concerts, and the program was presented by the New York Symphony Orchestra, Walter Damrosch, conductor, and Sergei Rachmaninoff, pianist.

The opening number was Tschaikowsky's fifth symphony in E minor. The first movement of this composition gave the woodwinds and the cellos an opportunity to do some lovely work, but the entire symphony was read by Mr. Damrosch in excellent style. It was a pleasure to hear a different work of this composer for we have had the sixth symphony several times this season by various organizations. The second number included two dainty little descriptive compositions by Ravel, a French composer. It was for these two compositions that Mr. Damrosch gave a short talk explaining the picture that the instruments would make for the listeners. It was worth the price of admission almost alone to hear Mr. Damrosch. His voice is of such exquisite quality, and his accent beautiful, that one would like to hear him give some dramatic readings with accompaniments. However, it made the numbers more appreciative and the orchestra described the various characters quite clearly.

The third number was Rachmaninoff's concerto for piano and orchestra in C minor, Mr. Rachmaninoff playing the piano for this composition. This is a brilliant composition and was played with lots of dash and yet with expression. The soloist proved himself an artist of the highest degree. He has wonderful technic and power of expression. After this number he received quite an ovation and was recalled many times, some of the audience even calling for an encore, but he declined to play a second time. Mr. Damrosch returned to the conductor's stand and closed the program with "The Star Spangled Banner," and his men played it with such enthusiasm that many in the audience were heard singing our national anthem. It was a glorious concert and Mr. Damrosch was given a hearty welcome, which proved Pittsburgh's fondness for him.

## The Haydn Choral Union Concert

Another concert given last night which always creates enthusiasm and interest in the North Boroughs was the second of the season given by the Haydn Choral Union, in the Bellevue High School. The Haydn Choral Union, John Colville Dickson, conductor, has given some excellent concerts during its short life and has brought some of the best soloists of the country to this part of the city. The program was quite lengthy and cannot be given in detail, but included the compositions of Kremer, Cowan, Caldicott, Jude, Margetson, Gounod and Puccini. The work of the organization continues to improve from year to year under Mr. Dickson's baton, and the ensemble seems fairly well balanced.

The soloist for this concert was Grace Kerns, soprano, of New York. She had not been heard before and created quite a favorable impression on this occasion, using songs that gave her opportunity to display her ability as an artist, and she won the hearty applause of her audience. The organization was assisted by such local artists as Harry Wirtz, baritone, and Helen Reed, accompanist. The next concert by this society will be given on April 24, when it will give "Elijah," the soloists for which have not as yet been chosen; one can depend, however, on the fact that they will be good ones.

## Interest Centers in Chicago Opera

Keen interest is being shown in the appearance in Pittsburgh of Rosa Raisa and Alessandro Dolci, who will make their initial appearance in "Il Trovatore," when the Chicago Opera Association comes to Pittsburgh for a three days' engagement commencing March 10. A wonderful demonstration has been made by the public toward this coming opera season and if there are people who think they can get a seat on the night of the performance without any trouble they will be sadly disappointed, because the sale of seats has far exceeded the expectancy of the management for each of the operas. The other artists appearing are Mme. Galli-Curci and Mary Garden, whose work needs no comment. H. E. W.

## May Peterson Showered

## With Violets at Concert

Brookhaven, Miss., February 22, 1919.

On February 21 May Peterson, the charming young soprano of the Metropolitan Opera Company, gave a concert in the Mary Jane Lampton Auditorium, Brookhaven, Miss. At the conclusion of the concert about one hundred young ladies fairly showered the singer with bunches of violets, quite taking Miss Peterson "off her feet." She has just the personality and charm that appeal to youth, and whenever she sings in college towns the girls give her a "rousing" welcome.

Miss Peterson's program included old Italian, Modern French folksongs and a group of American songs, among which were "I Came with a Song," La Forge, and "Values," Frederick W. Vanderpool. Many of the numbers had to be repeated, and these additional encores were given: "I've Been Roamin'," "To a Messenger," "Oh, Whistle and I'll Come," "Comin' Thro' the Rye," "Little Girl," "Birth of Morn," "Last Rose of Summer," "Cuckoo Clock," "Lass with the Delicate Air," and "The Magic of Your Eyes" (Penn).

Miss Peterson's beautiful voice was effectively displayed in her varied program and the concert was appreciated by a large audience of Brookhaven music lovers. B. A.

## Byrd-Whitehill in Joint Recital

Winifred Byrd, one of America's excellent pianists, who recently played in Chicago with tremendous success, was also engaged to appear in joint recital with Clarence Whitehill, baritone, in Troy, N. Y., on March 4.

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## Camp Merritt Appreciates Alice Moncrieff

Alice Moncrieff is one of many of our popular artists who has donated her services to Uncle Sam on numerous occasions during the war. Especially did the boys at Camp Merritt enjoy having her sing for them on Peace Night, November 11, as it seemed as though most of the artists wanted to celebrate the great occasion in New York and participate in musical programs in that city. The appended letter was received by Miss Moncrieff from Major Sullivan, and in a measure shows the appreciation of the officers at Camp Merritt after she had rendered a program for them on December 18:

Headquarters, Camp Merritt, N. J., December 21, 1918.

Alice Moncrieff, 720 West 181st Street, New York City:  
Dear MADAM—Permit me to express to you on behalf of the officers of this camp their sincere thanks and appreciation of your splendid contribution to the program given at the Officers' Club on the evening of December 18. It may be said that your endeavors have most favorably impressed all who had the good fortune to be present at your concert. The highest commendation of your efforts was heard on all sides, and I am pleased to add my own endorsement to that of the other officers of this command. With best wishes, I beg to remain,

(Signed) MAX W. SULLIVAN,  
Major, Infantry, Executive Officer.

Miss Moncrieff recently completed her third year in the choir of the First Congregational Church in Montclair, and has just been re-engaged for another year. Mark Andrews is the organist at the church in question, and has dedicated an anthem to the contralto. For the past three years Miss Moncrieff has also been singing in the West End Synagogue, West End avenue and Eighty-sixth street, New York, where Harold V. Milligan is the organist. During the month of March, Miss Moncrieff will sing in "Stabat Mater" in Nutley, N. J.; in "The Holy City" in New Brunswick, and she will also participate in Mark Andrews' "Galilee," which will be given in Montclair.

## Mr. and Mrs. Votichenko Give Reception

Several hundred guests were present at the reception and dance given by Mr. and Mrs. Sasha Votichenko on Wednesday evening, February 26, at the Hotel des Artistes, New York. It was not an ordinary reception in any sense of the word. Those who came at four remained until eight, so that towards the end of the evening the ballroom of the hotel was crowded to the doors. There was the Little Balalaika Orchestra, which made you dance whether you knew how or not, and the Czechoslovak Orchestra, which featured a quaint instrument called the tamburina and was very much in demand.

Many prominent artists took part in the entertainment. The "Song of the Volga" was played by Votichenko and, beautifully interpreted by Lubowska and Michio Itow as usual, won great applause with the Japanese war dances. Others on the program were: Mary Callahan in the "Swan Dance," Mme. Thomara Swirskaya and M. Patapovitch in Russian dances. Mme. Vera Smirnovna sang Russian gipsy songs and Yvonne Garrick gave two French recitations with music, which was played by Mabel Hughes; Meina Irwin did interpretative dances and Baby Doris Booth, the remarkable child prodigy, showed grown-ups how she thought improvisation dancing should be done.

Among the guests who watched the performance with much appreciation were: Princess Iwoff, Prince and Princess Troubetzkoi, Countess Festetics, Mrs. Bryce Turner, Mr. and Mrs. Walter Pulitzer, Mr. and Mrs. Howard Chandler Christy, Walter Russell, Roshanara, Ganna Walska, Caruso, Andreas de Segurola, Mme. Eva Gauthier, Mme. Yorska, and last, but not least, Taras Alexandrovitch, the two-year-old son of Mr. and Mrs. Votichenko, who showed his appreciation by coming early and refusing to be comforted when forced to depart.

## Richard Knotts to Give Interesting Program

Richard Knotts, bass-baritone, will give an Aeolian Hall recital on March 10. His program is of unusual interest.

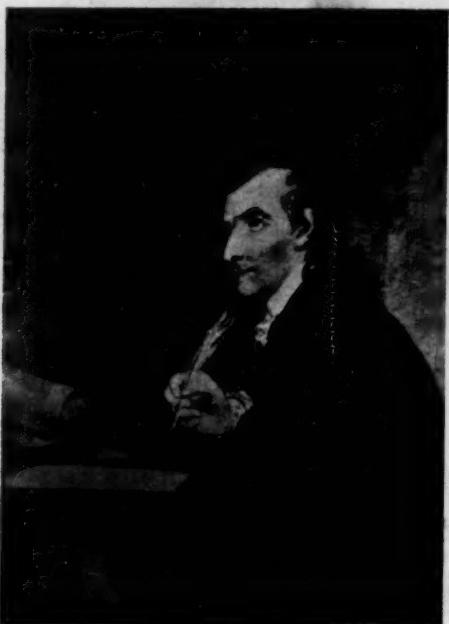
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**COMPOSITION OF FIRST AMERICAN COMPOSER FEATURED AT GUILMANT ORGAN SCHOOL ALUMNI ASSOCIATION RECEPTION**



*Left to right—Philip Berolzheimer, organist, business man, music patron and chamberlain of Greater New York; Dr. William C. Carl, director of the Guilmant Organ School; Harold V. Milligan, graduate of the Guilmant Organ School, and member of the Alumni Association, who edited and augmented the songs of Francis Hopkinson, recently published by Arthur P. Schmidt.*

**MR. AND MRS. PHILIP BEROLZHEIMER TENDERED RECEPTION  
BY ALUMNI ASSOCIATION OF GUILMANT ORGAN SCHOOL**

An interesting feature of the reception given by the Alumni Association of the Guilmant Organ School to Mr. and Mrs. Philip Berolzheimer, at the Waldorf-Astoria Hotel on Thursday evening, February 27, was Litta Grimm's singing of a composition by Francis Hopkinson, the first known American composer, a signer of the Declaration of Independence and a friend of George Washington. The work has been edited and augmented by Harold V. Milligan and is published by Arthur P. Schmidt in a group of songs by the same composer. Mr. Milligan accompanied Litta Grimm at the piano and explained to the audience how these interesting songs had been discovered, and how in the researches he had made he had been helped by members of the Hopkinson family, notably Florence Scoville Shinn and Edward Hopkinson. Mr. Milligan explained how in December, 1788, Francis Hopkinson, of Philadelphia, sent to his friend, George Washington, at Mt. Vernon, a volume containing eight original compositions. He also read a letter that had accompanied the music which said:

"However small the reputation may be that I shall derive from this work, I cannot, I believe, be refused the credit of being the first native of the United States who has produced musical composition. If the attempt should not be too severely treated, others may be encouraged to venture on the path yet untrodden in America, and the arts in succession will take root and flourish amongst us."

George Washington promptly accepted the gift and wrote the following letter to his friend:

"My dear sir, if you had any doubts as to the reception your work would meet with or had the smallest reason to think you would need any assistance to defend it, you have not acted with your usual good judgment in the choice of a coadjutor. For, should the tide of prejudice not flow in favor of it (and so various are the tastes, opinions and whims of men that even the sanction of divinity does not insure universal concurrence), what, alas, can I do to support it? I can neither sing one of the songs nor raise a single note on any instrument to convince the unbelieving. But, I have, however, one argument which will prevail with persons of true taste (at least

in America). I can tell them that it is the production of Mr. Hopkinson.

"With the compliments of Mrs. Washington added to mine for you and yours, I am, dear sir, your most obedient and very humble servant."

(Signed) GEORGE WASHINGTON.

It is interesting to note that Francis Hopkinson, who can be justly called the first American composer, was one of the notable men of his time. Besides being a signer of the Declaration of Independence, he was a member of the convention of 1787, which drew up the Constitution of the United States. First Judge of the Admiralty Court in Pennsylvania, and author of political pamphlets and satirical poems, which were spread broadcast throughout the land and which exercised a powerful influence in moulding public opinion of that day; he was an intimate friend of Benjamin Franklin and Thomas Jefferson, but with all his other duties he found time to compose music and also to organize concerts in the city of Philadelphia, where he was a leading patron of the arts, besides being a player of the organ and the harpsichord.

Francis Hopkinson sent several of his songs to his friend Thomas Jefferson, at that time Ambassador to France. Mr. Milligan told the audience that Hopkinson's first song was the one to be sung by Miss Grimm, entitled "My Days Have Been So Wondrous Free," which was written in 1759. He said it was the first musical composition ever written in America by an American, but that none of his compositions had been written out in complete form by the composer and they had never before been put into modern harmony and notation. The song was enthusiastically received by the audience and after it had been repeated Willis Holly told the audience that Mr. Berolzheimer intended to have copies of the book containing the songs of Francis Hopkinson bound in leather and distributed to schools and libraries on behalf of the Guilmant Organ School.

The Elsa Fischer String Quartet played a number of compositions and Litta Grimm sang several songs. A gold

medal was presented to Mr. Berolzheimer by the Alumni Association, the Rev. Dr. Howard Duffield making the presentation speech, in which he praised Mr. Berolzheimer for encouraging good music in New York City and upon his activities as the Commissioner of Parks. He also complimented him upon his recent appointment as Chamberlain of New York City.

In the receiving party were Mr. and Mrs. Philip Berolzheimer, Dr. William C. Carl, Miss Carl, and the officers of the Alumni Association, Cornelius Irving Valentine, Willard Irving Nevin, Edna Chase Tilley and Willard Irving Nevin.

Among the guests who attended the reception were: Rev. Dr. and Mrs. Howard Duffield, Mr. and Mrs. Warren R. Hedden, Mr. and Mrs. Willis Holly, Mr. and Mrs. A. W. Kohler, Fannie C. Carl, Cornelius Irving Valentine, Willard Irving Nevin, Edna Chase Tilley, C. Everett Hill, Mary Adelaide Liscom, Kate Elizabeth Fox, Luigi Troll Rees, Katherine Estelle Anderson, Mary J. Searby, Mr. and Mrs. Robert M. Treadwell, Teresa Weber, Miss Weber, Edith E. Sackett, Mr. and Mrs. Alvin Schmoeger, Gertrude H. Hale, Lillian E. Fowler, Paul M. Kempf, Katherine Amelia Koster, Howard A. Cottingham, Leah Mynderse, Miss Larsen, Lester B. Major, Grace Leeds Darnell, Harold Vincent Milligan, Litta Grimm, Frederic W. Berryman, Grace M. Lissenden, Albert B. Mehner, Miss Garrison, Mr. and Mrs. Wallace L. Cadwallader, Adeline Kroeger, George Howard Scott, Miss Sansom, Mr. and Mrs. Eugene C. Morris, Mary Hendrix Gillies, Grace M. Burr, Mr. and Mrs. Edwards, Helen E. Chovey, Hubert Wilke, Hubertine Wilke, Marion Hodge, L. French Sweet, Harry W. Cosgrove, Elsie Stryker, Hugh McAmis, Miss McAmis, Mary Adelyn Vroom, Elizabeth Leonhardt, J. Watson MacDowell, Pauline George, Miss Kepler and Lottie Lockley.

sang charmingly, with Mrs. Barto as assisting soloist. Cello numbers by Mme. Kaethe Pieczonka, with piano accompaniments by Mrs. Paul Shaw, were an artistic contribution to the program.

#### Notes

The Frank S. Baker residence was thrown open for the February soirée of the Fine Arts Club and members and their guests who crowded the spacious rooms enjoyed the brilliant lecture by Prof. Charles Robbins, of the College of Puget Sound faculty. An elaborate program, in charge of the president, Mrs. Frank Allyn, presented Mme. Pieczonka, cellist, who has lately returned from London; Maude Kandle, dramatic soprano, and Capt. J. H. Shaw, a noted tenor, now at Camp Lewis.

A special feature of the Roosevelt Day Celebration, held on February 16 at the Knights of Columbus Hall, was the beautiful harp solos by Margaret McAvoy, talented harpist of Tacoma and Seattle.

Among solo offerings that captivated a large audience at the recent Raynor Chapter Assembly of the Annie Wright Seminary were "Women of the Homeland" and Vanderpool's "Values," delightfully sung by Mrs. George Duncan, Tacoma soprano. Violin and piano numbers were given by Mrs. Ralph Dickman and Miss James, of the seminary faculty.

A February event of interest to Tacoma musicians was the marriage of Burton W. Lyon, superintendent of Washington schools, to Adeline Emilie Dana, a graduate of the musical department of the University of Washington, and a former supervisor of high and grade school music.

The annual midwinter concert of the Puget Sound Conservatory of Music attracted a large assemblage at the college chapel. Each number of an artistic program was given in pleasing style. At the Commercial Club auditorium on February 20 students of the college appeared in delightful quartet and solo numbers, assisted by members of the class of 1917.

K. M. K.

## MARTHA ATWOOD

Soprano

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## CONDUCTING FROM THE INSIDE

(Continued from page 7.)

of a body of players is a born conductor and he should continue to conduct. The musician who is not a born conductor had better give up the work and turn his hand to something better. There is neither fame nor fortune in being an ordinary, respectable conductor. It leads nowhere and the older the conductor grows the less he is in demand. Learning and experience count for nothing against the vitality of youth, and unless the conductor can find that fabulous elixir for which so many seekers grew old and weary in the dark ages, he had better give up the baton when the glamour of stage work begins to wane.

## The Drawbacks of Theater Conducting

I found theatrical conducting full of friction and petty annoyances. The only relief was when the theater was full and the responsibilities of the work drove every other thought from the mind. The rehearsals are long, monotonous, tiring. The traveling became extremely irksome to me and the enforced idleness of so many hours without books and the comforts of home became more disagreeable with advancing years. These are the drawbacks the young musician never dreams of when he fancies himself the observed of all observers in the conductor's chair. And the drawbacks never fade away like the glamour of the thing. Conducting a stage piece loses all its charm, but the inconveniences and discomforts of theatrical back doors in dark alleys, heat and cold of sleeping cars, promiscuous crowds at ordinary hotels, increase and become less bearable each season.

There is no question but that the experience of theater conducting is the best training the young conductor can get. When a man can keep together his long thin orchestra spread out on both sides of him and his stage singers in front of him he will have no difficulty whatever with the mechanical side of his art as a time beater. A symphony orchestra all grouped in front of the conductor will seem absurdly easy to control after the scattered forces in a theater. Of course, I am leaving out of sight for the moment the high art of interpreting the composer. In that respect the work of the symphony conductor is higher than the theater conductor.

But the symphony conductor will be glad of his previous theatrical experience when he attempts to accompany an erratic solo player in a concerto. Many an otherwise good conductor shows the weakness of his technical skill when he is obliged to turn from the overture and symphony, where he had everything his own way, to conduct the accompaniment of a concerto, where the solo performer wants considerable freedom of rhythm. Then it is that the symphony conductor will find himself awkward and unsatisfactory unless he has had experience as a young man in accompanying the vagaries of a comedian on the stage and make his long, thin orchestra keep time. I speak of this from many experiences and not from imagination.

## Climbing the Scenery

I know what it is to have the funny man stop in the middle of his song and climb up the scenery. No concerto player takes such liberties with the time as that. I have seen excellent conductors of oratorio choruses go all to pieces when trying to conduct the accompaniment of the singer of the solos. I at once knew that the conductor had practised the choruses at many rehearsals with his choir but had had no experience with the exacting work of the theater conductor.

I am therefore strongly of the opinion that the young man who desires to become a conductor should get a passing acquaintance with several orchestral instruments. He should learn to arrange all kinds of music for various combinations of instruments, particularly the small theater orchestra. Then he should have a few seasons of theater conducting in town and on tour. By that time he will be ready to think seriously of symphony orchestras. But the young man who thinks he can get up from the piano and walk from his studio in the rostrum of a symphony orchestra will come down with as big a crash as Icarus made when he attempted to drive the chariot of the sun.

## East Orange (N. J.) Hears Many Artists

The Flonzaley Quartet which appeared in East Orange under the management of Mrs. William S. Nelson, held a large audience spellbound at the East Orange High School Auditorium on Friday evening, January 31, opening the program with Beethoven's quartet in B flat major, op. 18, No. 6. The program included two movements from De-

## MUSICAL COURIER

bussy's "Quartet in G minor," Percy Grainger's "Molly on the Shore" and Goessner's "By the Tarn."

On Tuesday evening, February 4, at the auditorium, the Paulist Choristers, under the leadership of Father Finn, gave a delightful program. It included songs from Finland, Belgium, and Italy, with a number of ecclesiastical chorals, and an incidental solo by Joseph McManus, the so-called "boy Galli-Curci."

Arthur Loesser, of New York, was the solo pianist at the twenty-fifth concert given by the Orange Musical Art Society, Friday evening, February 7. His program included three Chopin numbers—a valse in A flat, a berceuse, and a polonaise in A flat. Brahms' capriccio in B minor and Liszt's "Rakoczy March."

The Isadora Duncan Dancers with George Copeland, pianist, gave a program at the East Orange High School on Friday evening, February 21, under Mrs. William S. Nelson's management.

At Wallace Hall, Newark, on Tuesday, February 18, H. T. Burleigh, baritone, and Helen Hagen, pianist, gave a joint recital. Mr. Burleigh sang some of his own songs to the delight of his many admirers.

GATES-SEAGLE-LEVITZKI STARS  
AT OKMULGEE FESTIVAL

## Music Club's Three Concerts Prove Unequalled Treat

Okmulgee, Okla., February 15, 1919.

Brilliancy, combined with artistry, marked the numbers presented by Lucy Gates, Oscar Seagle and Mischa Levitzki, who appeared in the "music festival" in this city on February 11, 12 and 13, under the auspices of the Wednesday Morning Music Club. That the "music festival" is an institution particularly adapted to small cities was shown by these concerts, and that it will become an institution here is assured by the interest displayed in the initial presentation.

A wise selection of the three artists gave to local music lovers an artistic treat never had in Okmulgee before. Lucy Gates, with her charming manner and exquisite soprano, pleased. The powerful singing of Oscar Seagle, the baritone, was greeted with an ovation, and the display of technic in the piano concerto by Levitzki was eloquent.

Miss Gates, coloratura soprano, with Powell Weaver, a pianist who understood her every mood, came to Okmulgee unknown. At the conclusion of the fourteen numbers and the extras the audience was one of the most appreciative and electrified that has ever listened to a concert here. Miss Gates' voice is clear in enunciation, chaste in beauty, and lyrical in sweetness. Each succeeding number disclosed more and more the artist's command of tone, with color in every note. The aria (bell song), the most important number in the five groups, fairly swept the audience in its bell-like sweetness. A singer of power, finish and ability injected into the bell song something indefinable that positively thrilled. Miss Gates, in cadence and wealth of color, cannot be equalled. The Edward MacDowell group of light and airy nature songs was especially well interpreted.

An authoritative singer, Seagle, with Frederick Bristol at the piano, firmly established himself in the hearts of his audience from the first. Perhaps more than anything else, Seagle is versatile. His repertory included a song for every individual. For the man with fighting spirit, he sang "Laddie in Khaki"; for the man through whose veins French blood flows, he sang the French national anthem and number after number of exquisite French studies; for those who love the Irish ballads, his rendering of the "Ballynure Ballad" was a positive delight, and for those who prefer something a trifle different in high class concert, there were the negro spirituals, sung with all the fervor of one born and bred in the Southland. The voice itself is a baritone supreme, with wide range of dynamics and a powerful command of tone color. In the "Song of the Flea," the ease and grace with which he changed the tonal range seemed sheer magic. The French song, the "Butterflies," was slightly heavy, but the piano accompaniment was so airy and exquisite that the song was received with favor. With the audience standing, Mr. Seagle closed the concert with a tempestuous singing of the "Marseillaise," in which his fine voice resounded throughout the theater with resonance and power. Seagle was especially kind in favoring the listeners, and in a delightful way seemed never to tire of repeating numbers or singing extras. With each succeeding artist the audiences were more regretful for the close of the festival.

Tone colors scintillated in the Liszt "rhapsody," forcefully and elegantly played by Mischa Levitzki, on the closing night. Here is impassioned youth, perfect manipulation of the keys, and a vigorous interpretation that rivals the greatest pianists. It is indeed true artistry that can hold an audience for a program of length, and Levitzki really awakens interest in a concerto that does not really arouse a deal of interest. Perhaps more appreciated than any of the selections were the last two numbers in the third and closing group—the "Etude de Concert" and "Rhapsody No. 6"—both by Liszt. All of Levitzki's power was thrown into the rendition of these two. There is poise, dignity, and restraint in all of his work, yet an abandon that gives the audience a relieved feeling. The group of Beethoven numbers might have been slow but for the inspirational playing of them.

This brilliant gathering of artists will be welcomed with open arms to Okmulgee in the future, and the co-operation of the public in making the festival assured for each year has given the Wednesday Morning Music Club the courage to make larger and extensive plans for further musical concerts.

D. O. O.

## American Critics vs. American Music

(Reginald De Koven, in New York Herald, February 23.)

I remember well that when my opera "The Canterbury Pilgrims" was accepted for production at the Metropolitan Opera House Mr. Gatti-Casazza warned me that, in his judgment, the worst enemies of the American artist and composer were the American critics, or reporters, with the accent on the latter class. But why, I ask, must American musical critics apparently feel that it is not only their duty but also their pleasure to decry and belittle any creative effort that any American composer may put forth? Surely this is not constructive criticism. Surely this is not only unpatriotic, but deterrent to honest and progressive national effort. In the light of our newly acquired national and patriotic feeling cannot some critics be found who will help, rather than hinder, support critical upbuilding rather than critical destruction, and thereby prove their own patriotism and sincere, and pro-German, interest in national musical development.

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stands unapproached in any of the cardinal and essential features which endear it to the artist and the music-loving public the wide world over. It is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects. Its sound volume is overwhelming, its tone qualities are bewitching and entrancing beyond measure and beyond praise, —they are the marvel of performer and listener alike. Withal, THE STEINWAY PIANO has no equal for endurance; it will far outlast any other piano. And, what is more, its price is but little higher than the price of other good pianos.

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## ORGAN MUSIC PROVES NOVEL ATTRACTION IN PROVIDENCE

### Local Concerts Present Fine Artists

Providence, R. I., February 14, 1919.

Perhaps one of the most interesting programs of the season was that given in Memorial Hall, Thursday, by the Misses Sutro. Seldom has Providence heard two such fine artists in a two piano recital, and the Chopin Club, under whose auspices the concert was given, is to be praised for its part in bringing here these two gifted young women. Throughout a wide range of selections they showed the most complete understanding and sympathy and they were forced to add to the program. They were ably assisted by Marion Chapin, a soprano of unusual gifts, who was heard in two groups of songs. Mrs. Chapin displayed a well schooled voice of wide range and employed it most artistically.

### Louis Graveure Is Heard for First Time

For its artist night—an annual event—the Chaminade Club brought on Monday, in Elks Hall, the well known baritone, Louis Graveure, who sang in Providence for the first time. A good size audience heard Mr. Graveure in four groups of songs, well calculated to display both his voice and his artistry. His French group and the four Shakespearean songs (the latter by his accompanist of the evening, Bryce Treharne) were particularly enjoyable, as was also the miscellaneous group with which he closed his program. It is to be hoped that Mr. Graveure will pass this way again, and that shortly.

### American Guild of Organists

On the same evening there was given under the New England chapter's auspices a recital of church music, both vocal and instrumental, at the Central Congregational Church. The prelude, "Piece Heroique," César Franck, was played by Edwin E. Wilde, A. A. G. O., organist of St. Stephen's Church; the offertory, "Intermezzo from suite in G," Everette E. Truette, was played by Alfa L. Small, A. A. G. O., and the postlude, "Finale from the sixth symphony," Widor, played by Clifford F. Greene, A. A. G. O., organist of the First Congregational Church, Fall River. Helen Hogan, organist and director of the church, accompanied the service and soloists.

It was a very pleasing recital throughout, although

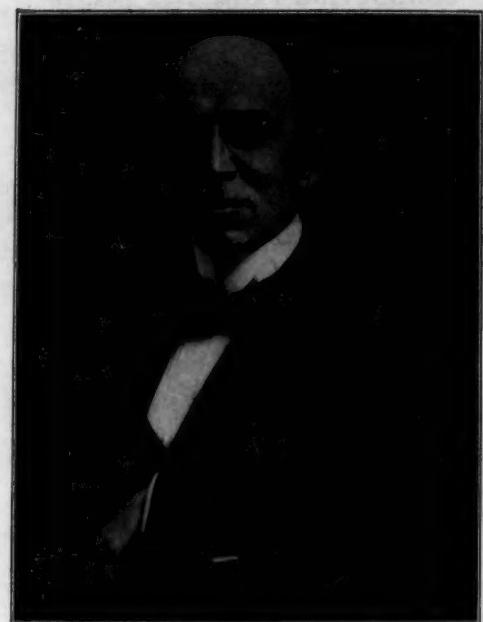
special mention should be made of Mr. Matthews' inspiring setting of the "Hymn of Faith." As sung by choir and congregation it served as a very fitting close. Among the anthems, the 150th Psalm, of César Franck, and among the organ numbers, the Truette "Intermezzo," played by Mrs. Small, were given the most artistic renderings.

### Rulon Y. Robison's First Appearance

Rulon Y. Robison made his first Providence appearance on Sunday last at the Strand Theater in a miscellaneous program given for the benefit of the American Orphans. The concert was given by an Armenian born coloratura soprano, Zabelle Panosian, now a resident of Boston, and the other artists assisting were Jean Forsberg, contralto; J. J. Gilbert, flutist; M. Oulukanoff, baritone; and J. A. Ecker, accompanist. Armenian folksongs took up a good share of the program and were admirably sung by Mme. Panosian. Her singing of the Shadow Song ("Dinorah") with flute obligato, was much enjoyed and brought forth loud applause. It remained for the assisting tenor, however, to win the honors of the afternoon. Mr. Robison, first of all, is an artist to his finger tips; second, his fine, healthy physique makes an admirable housing for his splendid vocal organ. Too seldom do we find tenors whose physical make-up is adequate to produce the entire range of the lyric scale. Next, the voice—of pure, rich quality, strong and full—and no matter how high he sings, it seems as though he had an unlimited supply of even higher tones in reserve. Whether it be high or low, pianissimo or forte, Mr. Robison sings with the ease of a bird and with the style of a mature artist. Unfortunately, he was allotted but one number on Sunday's program, "La Fleur que ti marais Je tee" ("Carmen") besides the "Rigolletto" quartet, but, needless to say, he won an ovation. An entire program by Mr. Robison in Providence would be a most welcome event and would be anticipated with much pleasure.

### Grace Church Offers a New Matthews Song

A new song by J. Sebastian Matthews, organist of Grace Church, entitled "The Blessed of Freedom," comes from the press of the H. W. Gray Co., February 20. A reading of the manuscript shows this song to be one of the best of the post-war offerings we have yet seen. It is written especially for baritone, but the publishers have prevailed upon Mr. Matthews to transpose it into higher keys. Thanks to this fine American composer, Providence is privileged to enjoy not only his compositions but his



S. WESLEY SEARS,

*Organist and choir director of St. James' Church, Philadelphia, and one of the best known organists in this country. He will give six Sunday afternoon recitals in Lent, beginning March 9 and concluding April 13. They will begin promptly at 4:45.*

splendid organ playing at Grace Church on the fine Hutchins organ. "Finlandia," Sibelius; Noble's "Solemn Prelude," and his own "Chant Celeste" were on the organ recital programs recently, played just before the Sunday evening services. Last Sunday evening at the Roosevelt memorial service, Stanford's choral hymn, "For All the Saints," and Spohr's "Blest Are the Departed," figured as the choir numbers. Next Sunday Albert T. Foster, violinist, ever popular in Providence, will play during the service and at the recital; Carl Fisher, bass soloist, will sing, "Lord God of Abraham" ("Elijah") and "Gallia" will be sung by the choir. This is expected to be an especially pleasing service as Gounod's popular work was given the best and most artistic rendering at the hands of Mr. Matthews and his forces last winter that has ever been heard in this city.

A. H-W.

### A. Y. Cornell Pupils in Recital

About ten of A. Y. Cornell's pupils were heard in a song recital at Chalford's Salon on Wednesday evening, February 19. These young singers, one may say from the first, acquitted themselves with excellence, and reflected good training. Their production was easy and free and each displayed individuality and poise.

To be sure, many have already won recognition in concert and church work. Charles Hart, for instance, is enjoying success in concert this season. He possesses a light tenor voice of pleasing quality which he uses with taste. He was heard in "Colleen Aroon," Lily Strickland; "La Reve," from Massenet's "Manon," and "Sotto il Ciel," Sibella.

Edward Hosmer, a high baritone, gave pleasure in two songs by Hyde and Harling, besides "Would God I Were the Tender Apple Blossom," Old Irish. Pauline Overton Comer is a young contralto with a rich, full voice, who sang "When I Walk With You," Hartmann; "A Widow Bird Sat Mourning," Lidgley, and "Inter Nos," Alexander MacFadyen. A soprano who gave pleasure through her good singing and charm of manner was Geraldine Marwick.

There were three other sopranos on the program, Elizabeth Pruitt, Lillian Shepard Willis and Katharine Grey Culver and they earned their share of the evening's honors.

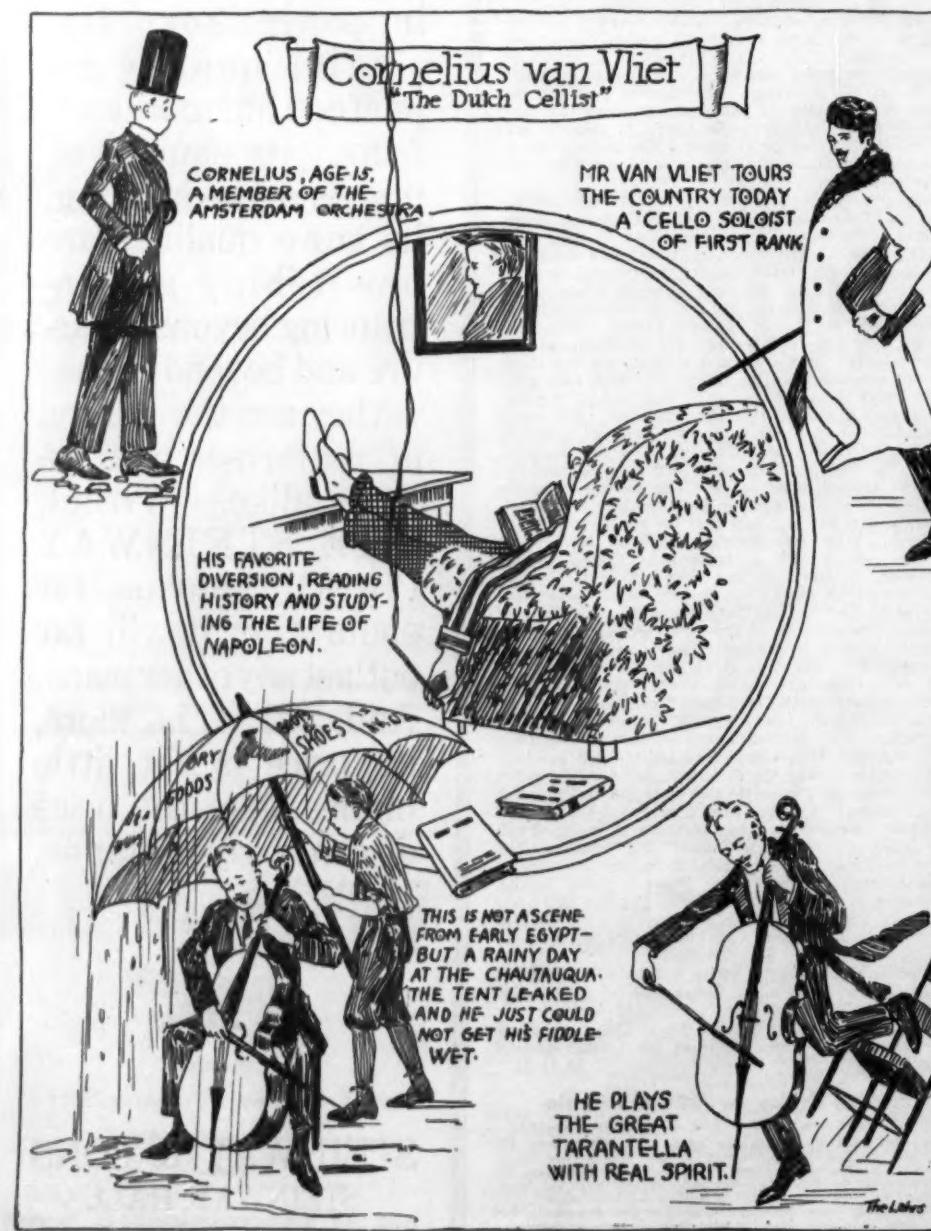
A well rendered duet, the "Flower Duet," from "Madame Butterfly," sung by Misses Haas and Comer, closed the program and wound up an evening that seemed to be appreciated by the good sized audience.

### Brooklyn Music School Settlement Concert

The February "at home and musicale" of the Brooklyn Music School was held at the music school, 525 Grand avenue, on February 23. The concert room of the school was crowded to its capacity with students of the school and members of the board of directors and interested friends. The guest of honor for the afternoon was Maximilian Pilzer, who played several numbers in the second half of the program, the school students furnishing the first half. Three pupils gave very creditably a double concerto of Bach; the school chorus, composed of the vocal department, sang several selections for women's voices, and Sara Frank, a promising young piano pupil, played two solos.

### Philadelphia Orchestra in New York March 11

The Philadelphia Orchestra will give the final concert in its Carnegie Hall series this season on Tuesday afternoon, March 11. Assisting the orchestra will be Jacques Thibaud, Harold Bauer and Andre Maquerre, who will present the Bach concerto in D for piano, flute, violin and orchestra. Bauer and Thibaud will play also the Chausson concerto for violin, piano and strings. The symphony will be the G minor of Mozart, and the concluding number the prelude and "Love Death" from "Tristan and Isolde."



A CARTOONIST'S IMPRESSION OF CORNELIUS VAN VLIET.

The above drawing, by The Lahr's, appeared in the Decatur Herald of January 31, the morning following the Dutch cellist's successful concert in that city, which the Review commented upon as "being a surprise to most of those in the audience that an entire cello program could be so interesting and enjoyable."

**No "Spangles"; Marie Morrisey's Admirers Were Disappointed**

There is a Marie Morrisey Club down in Kentucky—an exclusive junior organization whose membership is limited to five little maids from school. Their ideal now lives securely on the high pedestal which they built for her, but she tottered terribly the first time they heard her sing. The contralto laughs at the incident now, but the youngsters gave her one of the most trying evenings she has ever had.

When she arrived at the southern town to give a concert, there stood her five admirers, arm in arm, in a row on the station platform. They followed her at a discreet distance during the usual greeting ceremonies and the process of identifying baggage, then down to the church, where the concert was to be held, for a brief rehearsal.

As Miss Morrisey left the church, she found her self appointed bodyguard respectfully waiting, and stopped for a chat. They talked to her as frankly and friendly as though she were one of them. As she was about twice their size, they treated her as though she were about twice their age—and twice seven is fourteen. They told her of their enthusiasm for her; how they knew all her pictures and all her records; and two of them had brothers who had heard her sing at the camps. They had been doing considerable war work themselves, they said, and to show how military they were in form as well as in spirit, they went through their daily drill and earned her honest applause.

They were all in the front row that night at the concert, their best dresses on, their faces aglow. When Miss Morrisey appeared, clad in a simple, rose color gown, with no ornament but a cluster of violets, they started to clap, but when she turned to give them a special bow, she saw five sorrowful faces and five pairs of reproaching eyes.

Not once during the evening was the singer able to impress one of them favorably; not once could she lure a smile out of one of them. And how she worked to win



MARIE MORRISEY,  
Contralto.

them—and failed. After the otherwise successful concert was over, and the impromptu reception was nearing a close, she turned to the solemn five, still lingering near.

"What's the matter?" she said coaxingly. "Were you disappointed in me?"

As one person, they nodded they were!

"Why?"

"Because you didn't wear spangles," half sobbed out one impulsively, "we've never thought of you singing any other way!"

The little Kentucky girls keep up a regular correspondence with Miss Morrisey. They have quite come to her way of thinking about wearing "spangles in church," but they also think that the next time she comes there, it would be "just lovely" for her to sing in the theater!

**Effa Ellis Perfield Gives Music Test**

Under the auspices of the Fraternal Association of Musicians, Effa Ellis Perfield gave one of her interesting demonstrations at Steinway Hall, New York, on Tuesday evening, February 25. In spite of the inclement weather a large audience was on hand and much interest was shown in the Perfield work. Before giving the test to about ten little girls, ranging from five to ten years in age, the well known pedagogue made a simple address, in which she said in part:

"Self expression is the goal of life, religion and education. Even the stone on the river bank inspires the help of the wind to push its face toward the sky. The human being inspires the help of everything. It is the fundamental and final thing in expression. The work of the teachers is to apply the principles of the pedagogy so that every student can express musical feeling. Not the old pedagogy of 'forcing in and then out' do we use, but a pedagogy based on principles by which the material is so presented by the teacher that the pupil makes it his own and does not lean on authority. A pupil should know music like, for example, a chair. He knows it when he sees it, hears and touches it."

The test which followed included the spelling of chords, individually and ensemble, as well as the writing

**MUSICAL COURIER**

ing, singing and playing of them. Rhythmic dictation was given with remarkable intelligence by the little tots and the evening, on the whole, proved to be one of considerable enjoyment both for the young and older people present.

Mrs. Perfield will go to Boston on March 13 (there has been a change in the date), where she will conduct classes until March 22. After that she will visit the city to teach every two weeks until June.

**Conservative Spectator Likes Pilzer's Playing**

Music lovers in Springfield are still discussing a recital given there on Tuesday, February 18, by Max Pilzer, the violinist, whose enchanted instrument charmed the members of the Tuesday Morning Musical Club and brought forth a wealth of enthusiasm that Pilzer will remember for some time to come.

Pilzer presented a program arranged with his usual originality, and his performance was doubtless one of the most brilliant given in New England this season. He played a berceuse (his own composition) and its beautiful phrasing won much applause, the artist responding to four encores. Also on the program were a scherzo by Severn, comparatively new, and a concerto by Nardini, opening with a broad and dignified allegro and closing with a dainty and sparkling allegro.

Among Pilzer's hearers was a staid old New England music lover whose conservatism and acute criticism have caused her to withhold evidence of hearty approval from many of the great artists she has heard in the space of twenty years or more. At the conclusion of Pilzer's berceuse, however, this woman was so carried away by her enthusiasm that she rushed up to the artist and insisted on wringing his hand.

"There, Mr. Pilzer," said a member of the club, after the old lady had gone back to her seat, "you have melted stone. I have been a member of this organization since its inception and this is the first time I have ever seen that particular member express any great emotional feeling over the performance of an artist."

**England to Hear Grainger's Works**

W. G. Whittaker, a well known English conductor and composer, will produce some of Percy Grainger's works at an open air peace and commemorative festival to be held in Newcastle on Tyne, England, in June. Among the important compositions to be featured will be Percy Grainger's "We Have Fed Our Seas" (words by Rudyard Kipling) with a chorus of over one thousand voices, and a band of about two hundred. Mr. Whittaker is also conducting several string orchestral works by Grainger at three concerts for school children in Newcastle on Tyne.

**Pronounced "Beat-hoven"**

"Beethoven! Oh, isn't Beethoven just too sweet," exclaimed the dear young thing.

"Sort of Sugar-Beethoven," answered Ada Crisp.

**Magdeleine Brard, Pianist,****to Give Farewell Concert**

The last appearance in the United States for the present season of Magdeleine Brard, the youthful French piano virtuoso who has created something of a sensation, will take place on Sunday evening, March 9, at the Metropolitan Opera House, where she will play the Saint-Saëns G minor concerto with the Metropolitan Orchestra, directed by Richard Hageman. This will probably be the first time that any artist as young as Magdeleine Brard, who is only fifteen years old, has appeared at the Metropolitan Opera House. André Messager engaged her as soloist with the Paris Conservatory Orchestra on its recent tour of the United States.

Magdeleine Brard's art is the result of unusual gifts carefully fostered and directed, and eight years of diligent musical training at the Paris Conservatory under the most eminent masters, including Cortot, by whose art she has naturally been greatly influenced.

Immediately following her Metropolitan engagement, she returns to France, but will tour the United States early next season.

**Mme. De Cisneros Entertains for Laparra**

Raoul Laparra, the composer of "La Habanera" is spending a short vacation period in New York, and last Thursday evening Eleanor De Cisneros gave a reception in his honor at her studio residence, 3 West Fifth street. A number of persons prominent in musical and social circles were present to help fete the distinguished guest.

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## OPINIONS OF THE PRESS

### Vera Barstow, a Typical American

Vera Barstow, the young violinist, who recently returned from abroad, where she played in the trenches and close behind the battle line in the Argonne Forest, was the soloist with the Minneapolis Orchestra on Sunday, February 2. Appended herewith are criticisms covering the concert, which appeared in three of the leading papers of Minneapolis:

Another soloist of Friday night caliber graced yesterday's popular program. This was Vera Barstow, an American violinist, and an exemplar of the young womanhood Uncle Sam is fond of pointing out as the typical American girl. Unausing, dignified, earnest and very charming, Miss Barstow played the Wieniawski D minor concerto with a surety of accomplishment, facile technic, broad, gripping tone and modest confidence which lent to this overawed and dramatically inflated work a significance it does not inherently possess. It is sincerely hoped that before very long Miss Barstow may return to Minneapolis to appear with the orchestra in some work of greater artistic value.—Carol B. Storrs in the Evening Tribune.

Miss Barstow made a very fine impression at this, her first appearance in Minneapolis. She produces a full, free, beautiful tone, has abundance of temperament, her bowing arm is especially good, and her technic beyond reproach. While the concerto has little to commend it in a musical sense, she played it with such mastery of detail that her welcome was both spontaneous and sincere.—Dr. James Davies in the Daily News.

Miss Barstow was many times recalled and played a capella with delightful simplicity, a De Beriot etude with Celtic theme with much double stopping.—Dr. Victor Nilsson in the Journal.

### Sorrentino Praised by Washington

Umberto Sorrentino, that much favored Italian-American tenor, nature having given him a beautiful and expressive tenor voice united with ingratiating personality, pleased Washington, D. C., where he recently was one of the soloists at the sixth and most delightful of the Ten Star Series. Press notices of three leading papers read in part as follows:

Umberto Sorrentino won his audience immediately with his contagious smile, abundance of temperament and easy manner. The soft, caressing quality of his voice delighted the audience and they applauded enthusiastically for an encore at the end of his first group.

The two artists closed the program with a duet, and their voices blended so beautifully that they were recalled to sing the same number.—Washington Herald.

Umberto Sorrentino has a luscious, mellow voice of suavity and lure. He is young, buoyant and picturesque, a veritable "Figaro," as he showed in the Neapolitan song of De Crescenzo. His upper voice is resonant, the impassioned native Italian thing. Dignity,



UMBERTO SORRENTINO,  
Tenor.

authority, in the "Tosca" aria, "The Stars Were Shining," with dramatic insight and vocal beauty, showed the gift of the opera artist that is inherently his own.—Washington Times.

Sorrentino is a new personality. He approached his work with a spirit of boyish enthusiasm. . . . His tone control is such that he is able to deliver a firm clarity even in the most delicate pianissimos. His voice has a colorful richness which calls up the impression of sentiment in his work rather than that of technic, his facility of vocal expression being such that the technic is a matter of course. His program was naively heterogeneous, ranging from the simple American folksong to the wonderful "Pagliacci" number, which he gave in response to enthusiastic recall at the conclusion of his second series. His early encore numbers were bold experiments. Evidently he assumed that "Carry Me Back to Old Virginny" was beloved as a truly American melody, and bestowed on it a warmth of feeling which only the most polished and cynical conventionalism could resist. The effect of the Latinized negro ditty was quaint, but it brought demands for another song from the many who were delighted to find the simple tone baldly treated with as much tenderness and skill as if it were one of the world classics. For instance he stepped boldly into the domain of the popular Irish ballad and sang "Mother Macree" with a graceful finish which gave it a new element of musical dignity. Sorrentino is individual in style, overconfident, perhaps in the assumption of sympathetic taste on the part of his audience, but masterfully compelling in the assertion of his extraordinary musical powers.—Washington Star.

### New York Tribune Praises Miura's "Butterfly"

H. E. Krehbiel, critic of the New York Tribune, in his review of Tamaki Miura's second New York appearance in "Madame Butterfly" with the Chicago Opera Association, sums up her portrayal of the little Japanese maiden as follows:

In the evening "Madame Butterfly" was given with Tamaki Miura, the Butterfly of Butterflies. No one who has seen her performance will soon forget the charm and eloquence of her impersonation. Her voice is constantly expressive, and she sings with true art and unfailing sincerity in emotional expression. In

the first act she is neither bold nor mincing. She rejoices in her marriage, but with modesty. Her heart is that of a trusting child. In a hundred delightful ways Mme. Miura reveals her mastery of dramatic details. The fluttering grace of her movements is a constant pleasure. In the last act the quiet intensity of her despair is profoundly moving.

Max Smith, in the New York American, said:

And that pathetic, tender Japanese, "Madame Butterfly," with the delightful Miura in the title part, was presented in the same theater last evening to an audience that nearly tested the fire law limit.

### Criticisms of Rosen's Second Chicago Recital

It was an exceptionally large and enthusiastic audience which greeted young Max Rosen at his second Chicago recital in Kimball Hall on February 8. The verdict of the listeners was to the effect that the violinist will fulfill their prophecies in reaching a high artistic goal, while the critics on the Chicago dailies of Febru-



MAX ROSEN,  
Violinist.

ary 9 spoke of his art in the following laudatory manner:

Max Rosen, with his pleasant personality, was heard for the second time this season, and in the César Franck sonata displayed his ingratiating command of tone and his facile technic.—Herald and Examiner.

Mr. Rosen's tone was particularly rich in color and there was breadth in his playing.—Evening Post.

Max Rosen, one of the youngest of the touring violinists of the Auer students, disclosed the warmer and more eager strivings of youthful virtuosity toward the goal of artistry at his recital at Kimball Hall. His tone is silvery, refined and yet of great carrying power and volume. He plays with regard for the beauty of the music, for its more plastic and clear representation than for personal recognition. He gave the Saint-Saëns concerto in B minor a sincere and musically reading, and though he made the second movement sing, though the harmonics at the end were clear and like a flageto, it was in the more dramatic last movement that he showed his artistic stature most clearly.—Daily News.

César Franck's sonata is a great work, and Rosen's warm, luxuriant tone is just the thing for it. None of Auer's godlings of the violin is more interesting than Rosen.—Tribune.

Max Rosen has developed a tone whose loveliness is comparable only to that of Heifetz himself.—Daily Journal.

Young Rosen is a born musician. His tone is very, very lovely, softly tender and appealing with a certain "Morbidezza," as the Italians put it, that is very effective. Technically there was no flaw, and there was a good deal of charm in everything he did.—American.

### Bispham, an Admirable Sergeant Sulpice

Sergeant Sulpice in "The Daughter of the Regiment" is an operatic role in which David Bispham, one of our eminent baritones, excels. After singing the part at the Park Theater, New York, with the Society of American Singers, the verdict of the critics on the dailies of that city was as follows:

David Bispham was admirable as the bluff, hearty sergeant, and sang with a fine, firm, resonant voice. As to his diction, there is no better on the English singing stage.—American.

The famous baritone has a voice that the passing years cannot impair.—Journal.

His Sergeant Sulpice was worth going much further than Columbus Circle to see, both as to song and action.—World.

He played the gruff old sergeant with a vivid suggestion of the Napoleonic soldier of literature and history.—Evening Mail.

He quite carried the house by storm with his magnificent Sergeant Sulpice, which he sang and acted with a powerful and well poised bearing that completely fixed the high status of the performance.—Morning Telegraph.

There was a fund of ripe humor and sterling sentiments about Mr. Bispham's performance of the old French sergeant.—Herald.

Mr. Bispham showed himself to be every inch an artist. It is to be hoped that while he was being enjoyed by the audience he was being studied by his associates.—Evening Post.

### Leginska's Second Triumph with Philharmonic

Ethel Leginska substituted for Yolanda Mero at the special matinee given by the New York Philharmonic Orchestra on Friday afternoon, February 7, and in reviewing the concert four of the New York dailies of February 8 referred to her part of the proceedings as follows:

Whatever disappointment may have been felt yesterday afternoon in Carnegie Hall at the failure of Yolanda Mero to play with the Philharmonic Orchestra was dissipated by the substitution of Ethel Leginska, who played Rubinstein's piano concerto No. 4 in D minor. She made the second movement, moderate, sound

## OPINIONS OF THE PRESS

almost like a love song, and she played with plenty of fire and brilliancy in the first and final movements.—Herald.

She played the composition with a repose of style, and her interpretation had high merit.—Sun.

Ethel Leginska played the Rubinstein concerto No. 4 in D minor with her turbulent, stormy vigor illuminated by the electrifying flashes of brilliance which always make her audience lean forward a little in excited wonder.—Evening Mail.

Leginska was easily the feature of an afternoon which would have been insufferably dull but for her fiery visitation. Leginska's playing penetrated the auditorium like an electric storm. Crouching over the piano in much the same position the folk present had slid into during the symphony, she quickly roused them into upright listeners. She held a firm grasp over the structure of the best of the Rubinstein concertos without depriving herself of the many excursions into sheer romanticism the work affords. She attacked these passages lustily and fairly reveled in the many challenges set down by the composer for the masculine wrists and fingers this little woman possesses. The reviewer was not astounded when his neighbor inquired: "Is that girl much older than sixteen?" Leginska's blue velvet dress was short skirted and she wore a sort of Buster Brown collar.—Globe and Commercial Advertiser.

## Alice Gentle Again Lends Distinction to Role

The exceptional artistry and dramatic ability of Alice Gentle, in addition to her splendid vocal gifts, have been evident to Metropolitan Opera audiences many times this season. To take a comparatively minor role, such as she did in the Puccini opera "Il Tabarro," and make it stand out as one of the distinctive features of the performance, is the accomplishment of a true artist—and Miss Gentle is



ALICE GENTLE,  
As Carmen.

that—as every New York critic testified after this performance. In the revival of Weber's "Oberon" at the Metropolitan recently, Miss Gentle again proved what she could do with a thankless part, as is evidenced by the appended New York press notices:

Alice Gentle shared honors with the pretty singing of the maid Fatima.—Evening Sun, December 30, 1918.

Alice Gentle gave a capital portrayal of Fatima, singing her "Oh, Arab! Dear Arab!" aria, with its quaintly amusing exclamations of "Al, al, al, al!" with much charm and acting her part with grace and humor.—New York American, December 30, 1918.

Alice Gentle was capital as Fatima.—Evening World, December 30, 1918.

Miss Gentle was as picturesque and fascinating a Fatima as ever gathered flowers in a Neapolitan parterre.—Christian Science Monitor (Boston), December 30, 1918.

Alice Gentle's Fatima was worthy of high praise.—Evening Post, December 30, 1918.

Alice Gentle gave vocal color and character to the role of Fatima.—Herald, December 29, 1918.

Alice Gentle deserves praise for her Fatima.—Times, December 29, 1918.

## Daisy Nellis Has "Masterly Touch"

There is an old saying that one cannot tell by the size of a package how valuable are its contents. This might well be applied to Daisy Nellis, concert pianist, who recently played a week's engagement at the Minneapolis Orpheum Theater. It is surprising that one so demure and so like a bit of Dresden china in appearance should possess the power, the blaze of fire and temperament which she shows in her playing. Her lighter works are characterized by a sparkling beauty of tone, and her work throughout shows musical understanding. Although giving a serious program, and not attempting even with mannerisms to appeal to the gallery, this artistic little pianist has the individual attention of the audience during every moment of her performance. It is indeed gratifying to note that vaudeville audiences are appreciating and wanting the best in art. Two Minneapolis papers referred to the Orpheum engagement as follows:

Daisy Nellis, an American pianist of distinction, who is featured at the Orpheum, is a little mite of a girl. She plays the concert etude of MacDowell and the Liszt rhapsody No. 12 with wonderful technic, mastery of touch and a fine appreciation of piano effects.—Daily News.

Daisy Nellis, featured on the Orpheum bill, is a clever pianist. She played selections from MacDowell and Liszt with much spirit and marvelous technic.—Tribune.

## Christine Schutz—a Worthy Singer

Christine Schutz, the contralto, has been winning much favor in recital and oratorio work this season.

On February 10 she was one of the soloists at the Chaminade Society's meeting, singing effectively in the "O Don Fatale" aria from "Don Carlos," Verdi, and songs by Leroux, Paisiello, Halsey, Bainbridge Crist and Ronald. On February 15, accompanied by Edward Rechlin, she sang a group of songs—"Mavourneen," Lang; "Love Has Wings," Rogers, and "Duna"—at a concert given in Brooklyn by the People's Trust Company.

On February 17, Miss Schutz made a most favorable impression through her artistic work at the Woman's Club of Hackensack, N. J., and on February 23 she appeared in a performance of the "Elijah" in Brooklyn.

Of her singing in "The Messiah," which was given by the Lowell Choral Society on January 28, the Courier-Citizen said:

Christine Schutz displayed a contralto of singularly rich lower tones, well suited to the numbers that fell to her share. Further, she evidently had caught the devotional note of the work and sang none the less impressively because she sang simply, and allowed the arias to make their effect by beauty of tone, skilfully sustained or shaded. Thus she gave the aria, "He Shall Feed His Flock," and thus it evidently made its appeal to the audience. The earlier number, "O Thou That Tellest," and the various recitations she gave admirably.

Miss Schutz will appear in Montreal in concert and at the Hayes, Kan., festival (May 4 to 11).

## Hans Barth Wins Universal Commendation

Hans Barth's piano recital at Aeolian Hall, New York, February 6, won him even higher praise than the one he gave there last year. His musicianship, crisp touch, sincerity, temperament and taste, genuine musical feeling, etc., all attributes known to his large circle of friends, are remarked in the press notices from the New York dailies, reproduced herewith:

Mr. Barth's musicianship, which is growing steadily, was best shown by his playing of Beethoven's sonata, op. 111.—Evening World.

Mr. Barth indeed has an exceptional piano talent, genuine musical feeling, aptness in touching the fitting nuance, the illuminative color.—Journal.

Mr. Barth, who has overcome the handicap of having been a child prodigy, paints with ease, with taste, and his colors have a delicacy yet brightness which make his work pleasurable.—Evening Sun.

The sincerity, temperament and taste of this artist have always been matters of comment, and it is a pleasure to note that he shows steady growth in his playing.—World.

He deserved the applause of the good sized audience present.—Evening Globe.

His program embraced Beethoven's sonata, op. 111, some Chopin numbers and short pieces from his pen. His art is characterized by delightfully crisp and clear finger work, by excellently applied tone color of much variety and by incisive rhythm. He brought to the performance of the works on his list a fine perception of their qualities of style and an intelligent view of their contents.—Sun.

## John O'Sullivan Wins Success in Werther

John O'Sullivan, the distinguished tenor of the Chicago Opera Association, whose career this season has been marked with genuine success, has added to his list of admirers a large number of opera goers in New York City who had not heard him before. Regarding his singing, the New York press, too, has been most enthusiastic, as the accompanying comments of February 19 will show:

The Werther of John O'Sullivan did not err in the direction of sentimentality, but was always manly and sincere. He sang with conviction and his ringing top notes never failed to evoke applause.—Globe.

John O'Sullivan was excellent as Werther, especially on the his-trionic side.—Tribune.

There could hardly be a better Werther today, for all he'd kissed the blarney stone, than the O'Sullivan heard last evening; his voice in lamentations never a jeremiad, in wooing tender and true and his figure one of youthful strength and grace in the old fashioned Continentals.—Times.

Werther fell to John O'Sullivan, that young Franco-Irishman, and when he reached the dramatic portions of his role he sang them with effect.—Evening Sun.

The audience of the Lexington seemed well content to listen to the lyrical and occasionally dramatic outbursts of Werther as sung by Mr. O'Sullivan, and his performances generally confirmed the good impressions he had previously created. He will command a large and admiring following as long as he sings as well as he did last night.—Herald.

## Heniot Levy Gives Successful Recital

Heniot Levy's recent recital at the Francis Schirmer School at Mt. Carroll, Ill., was another large success for this widely known Chicago pianist. The following glowing tribute was paid Mr. Levy by the reviewer of the Mt. Carroll (Ill.) Democrat of January 22, 1919:

The Francis Schirmer School has been markedly successful this season in the course of artist attractions it has been able to offer the public. This has been demonstrated by Florence Macbeth's brilliant recital in December, and again Monday evening, January 20, by the appearance of Heniot Levy, the Chicago pianist.

This recital brought an artist new to Mt. Carroll, but one who left with his audience a most favorable impression. Mr. Levy, in a very taxing program, demonstrated by his musically work that he was fully equipped for his task, both in technical efficiency and sound interpretative judgment, preserving at all times a steadiness and power, with a keen sense of coloring indicative of fine musicianship. He opened his program with a dignified reading of the Beethoven sonata, op. 109, and followed it with the powerful Bach-Busoni chaconne, which gave Mr. Levy an opportunity for a display of virtuosity and aroused perhaps as much enthusiasm as anything on his program, for rarely can one hear such a masterly performance of this work. Very interesting, too, and characteristic was the group of Schumann numbers, in which the pianist gave us many bits of some very brilliant playing, particularly in "Whims" and "Dream Visions," and much tenderness and beauty of tonal coloring in the much loved "Why?" and "At Evening." Mr. Levy's own nocturne and mazurkas were individual and effective in themselves, as well as affording a suitable contrast for the Chopin barcarolle and ballad in G minor, which closed a program of more than ordinary interest. Besides being a test as to his powers of endurance, the program was well calculated to prove his ability to hold the attention of his audience, in both of which he was most successful—so much so that he was recalled repeatedly and granted many extra numbers.

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**SYMPHONY "POPS" PROVED TO BE ST. LOUIS' BEST MUSICAL TREATS**  
 Max Zach Awarded Many Tributes for Notable Readings—Distinguished Soloists Delight Large Audiences—Creatore Offers Many Treats

St. Louis, February 20, 1919.  
 Closely following his very successful recital of a few weeks ago, Leo Ornstein appeared as soloist with the Symphony at the tenth pair of concerts on Friday and Saturday, February 7 and 8. The degree of success which attended his recital was again brought to mind in the many unfamiliar faces at this Symphony—people who were obviously there to hear Leo Ornstein. The young pianist chose on this occasion to play the MacDowell concerto in D minor, and although it was beautifully done with unerring regard for finest detail, it was the least interesting thing we have heard Leo Ornstein play, because it is inherently less interesting than Bach, Beethoven and Chopin, those composers to whom Ornstein brings so much. He was recalled many times and responded with an encore. Unquestionably, his appearance was entirely successful, but, knowing the scope of his art, we could not but wish he had elected to play something on which he might have lavished more of his skill.

The Berlioz C major (fantastique) symphony opened the program, and we were regaled with the five movements of the more or less hectic Berlioz moods. The time is past when Berlioz symphonies of the fantastique variety startle, and it may be that before a great while they will have ceased to interest. Considering the fact that it is the most intimate delving into the soul of a man, there seems to be little that is vital or appealing to us of this generation. It is rather too thin and too planned.

The prelude and Isolde's "Love Death," from "Tristan and Isolde" (Wagner), the last number on the program, saved the concert from being mediocre, and by this single effort brought the audience back to happiness and gave them again the beauty of tone of which the St. Louis Orchestra is capable. We have not had a great deal of Wagner this season, and perhaps that may have had something to do with the very real appreciation that marked this number. It was exquisite and very welcome.

#### Thirteenth "Pop" Program Proves Popular

A request number—a number from a recent regular concert and a Symphony artist, Ida Delledonne, for soloist—made the thirteenth "Pop," on Sunday, February 9, of rather more than usual interest. The "Troy Peintures" Borowski, which was given for the first time here at a recent regular concert, was popularized at that time, and it was quite in line to find it shortly after on a "Pop" program. The three numbers were again well played and accorded a thorough welcome. The Sibelius "Valse Triste" was the request; it has appeared several times of late and is an unfailing success at the "Pops." Mme. Delledonne, harpist, played the John Thomas "Autumn" and was very interesting in it. An encore was requested and given. The remainder of the afternoon was devoted to the Chopin "Funeral March," the overture to "Raymond" (Thomas), the "Egyptian Ballet" (Luigini)—this was the most interesting bit on the program, colorful and atmospheric, and the Waldteufel "Les Patineurs."

#### De Gogorza Appears with the Apollo Club

Emilio De Gogorza, one of the most pleasing and interesting baritones on the concert stage, was soloist at the Odeon on Tuesday evening, February 11, with the Apollo Club under the direction of Charles Galloway. A quarter of a century of continuous work now lies behind the Apollo Club and the long association is marked in the almost unfailing precision of attack and close. After "The Star Spangled Banner," which is especially virile in the treatment it receives of the Anollo, the concert opened with "The Forest King," by Max Strange. Emilio De Gogorza then appeared in his first group, comprising Handel's "Where'er You Walk," "Drink to Me Only With Thine Eyes," and "When Dull Care." The group was well received, and Mr. De Gogorza responded by special request with "Invictus," by Bruno Huhn; this was immensely impressive and quite one of the best things of the evening. In his next group, which was largely Spanish, the most striking number was the "Clavelitos," by Valverde; this was one of the most delightful things imaginable—charming in that inimitable way that seems to belong distinctively to one of the most popular of baritones. This group called forth several encores, among which Mr. De Gogorza chose "La Paloma," and we can truthfully say that for Mr. De Gogorza, and for him alone, we are not inspired to cry out, "Why La Paloma?" As he sings it, it is a delight, but such a rare delight. The audience was not satisfied until he sang again the "Clavelitos," which is sparkling and quite the type of song that De Gogorza sings a bit better than anyone else we know. Another of Mr. De Gogorza's successful encores (of which, by the way, he seems a master of choice) was the "Largo al Factotum," which is one of his biggest numbers. To be at once brief and comprehensive, everything that Emilio De Gogorza sang on this occasion was irresistible—it was only a matter of personal choice and a matter of general regret that he will not again be with us this season. He was especially fortunate in having Helen Winslow at the piano.

Miss Winslow's perfect understanding of the requirements of accompanying and her sympathetic touch were far from negligible in the generally successful effect of Mr. De Gogorza's work. "In Old Japan," by A. F. Tate, was rather a departure from the usual type of thing that is considered adaptable for men's chorus. The song is interesting rather for its novelty than for its musical charm, but the appeal is there, whether for one count or another, and it was, by popular request, its own encore. Of the other choral numbers, "The Americans Come!" Fay Foster, was most effective. Apollo Club concerts are always a pleasure, and as such are well attended.

#### Four Performances of Opera

The only grand opera scheduled for St. Louis this season opened at the Odeon, Wednesday night, February 12, for four performances under the local direction of Elizabeth Cueney. Giuseppe Creatore, conductor, offered on

Wednesday, Thursday and Friday evenings, respectively, "Aida," "Rigoletto," "Cavalleria" and "Pagliacci," and on Saturday matinee "Il Trovatore." It was regrettable that lack of time prevented the advance press work so necessary to the first appearance of a company, but it was gratifying to note that at each succeeding performance the audience was decidedly increased and growing more and more enthusiastic over the Creatore Grand Opera Company. There is little doubt about the seat sale when they return next season—this trip was purely a matter of putting in ground work, but it was very thoroughly done and will not be forgotten another season.

Giuseppe Creatore has departed from the customary plan of building an opera company for the road—to select one or two stars and give them exceedingly poor support, thereby magnifying their importance; he has chosen rather to set unusual standards of excellence in the ensemble, and the high level of good voice, good singing, good acting, and more than good conducting which he maintained was a marked pleasure. One's only regret was that it seems rather a pity that we can never have anything but the "ham and eggs of opera"—nothing new, nothing different. This is a good and capable company and it would have been enjoyable to have heard it in other things, at least one of the newer vintage. Must we always have to go to New York or Chicago to escape "Aida" and "Il Trovatore"?

Louise Darclee was a very convincing Aida and one of the best actresses in this part heard here in some time. Her voice was interesting—the range is wide but not in the least even; however, be it said that her extremely high tones are quite exquisitely true and beautiful. The blending of her voice with that huge, organ-like tone of Greek Evans, in the scene on the Nile, was especially fine and brought the house to a realization of the excellence of these two artists. The costuming and acting of Greek Evans as Amonasro was also notable. Riccardo Martin, as Rhadames, was officially the star of the evening, or rather would have been, had not the honors been distributed as they were throughout the cast, in a spirit of fairness and appreciation. Martin was in excellent voice and gave the part all the dignity that it requires. Jeanne Gordon, as Amneris, was imposing to the last degree, for she is lovely to look at; her voice, too, is very good. Her appearances with Riccardo Martin were noteworthy. Creatore conducted in such manner as to make his little orchestra sound remarkably like a symphony orchestra in the thunderous volume that he achieved. Need more be said? He was called upon time and again to acknowledge the applause which met his efforts.

"Rigoletto," with Mary Carson as Gilda, Salvatore Sciarretti as the Duke of Mantova, Giorgio Puliti as Rigoletto, and Henriette Wakefield as Maddalena, was the Thursday night offering. Puliti was an interesting Rigoletto, but, from the point of view of acting, not the most amusing that we have seen; he can scarcely be said to have made the most of his opportunities in the first act. Sciarretti was a dashing Duke and played the possibilities of his role to the last notch. Of course, the best thing, vocally speaking, was the quartet, and that was truly, very good indeed. The four voices, individually, were excellent, and they were of quality which blended most effectively. All things considered, it was quite a satisfying production from any point of view.

Creatore, the Creatore of old who went about among his players getting effects by the sheer strength of his personality, was again with us when on Friday night he lifted his baton for the opening bars of the intermezzo to "Cavalleria." Abandoning the customary post of conductor, he did, as in other days, slip in and out among his men, working them up to a pitch that he might attain such an effect as would have resulted with little less than a full symphony. It would seem apparently a futile attempt. Can nine strings be made to produce the tone of a symphony? Creatore did it, and it was an achievement! Louise Darclee sang Santuzza; Alice Hesler, Lola; Giuseppe Corallo, Turiddu, and Mario Falanto, Alfio.

"Pagliacci," with Alice Hesler as Nedda, Salvatore Sciarretti as Canio, and Greek Evans as Tonio, completed the latter half of the Friday night bill. It seemed that Greek Evans was a bit too heavy of voice for Tonio. The honors of the evening went to Alice Hesler, who was a very bewitching Nedda and sang the part remarkably well. It was well staged and proved entirely enjoyable.

A completely filled house was on hand on Saturday af-

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ternoon for "Trovatore," and Creatore more than gratified his audience. A bigger, finer production of this opera was given on this occasion we do not recall. Again Alice Hesler acquitted herself in splendid acting and singing, and we should say from her work in "Cavalleria," "Pagliacci" and "Trovatore," that if she continues to maintain the high standards she has set for herself and attained, she will, before a great while, be one of the very well known figures on the operatic stage. Riccardo Martin, as Manrico, was more impressive and in better voice than in the role of Rhadames. Another role excellently taken was that of Count di Luna as sung by Giorgio Puliti. It seemed a pity that not until the last performance did St. Louis awaken to the fact that within its gates was one of the best things we have had of late in the way of opera. We trust that Giuseppe Creatore will see fit next season to grant us the opportunity to show appreciation of the work he is doing, for it will be a different story than it has been this past week.

#### Max Rosen's Fame Fills House at Biggest Symphony Concert

The biggest Symphony concert of the year took place on Friday and Saturday, February 14 and 15, when Max Zach, with the assistance of Max Rosen, violinist, gave his one complete Tschaikowsky program of the year. This was another occasion when there were present many unfamiliar faces, for all of St. Louis is alive to the fact that this is one of the biggest musical things of the year and this concert unfailingly has a filled house. There was even an added impetus on this night, for the fame of Max Rosen has gone far before him, and curiosity as to this boy rivaled the gathering that greeted Jascha Heifetz on his first appearance here.

The symphony in B minor ("Pathétique") opened the program, and its four movements were concluded all too soon. There is within these harmonies a poignancy that gets very close to all that is deepest in us. Max Zach sounded each chord to its fullest meaning and sought out every possibility of shade—the strings, the woodwinds, each so telling and all so exquisitely blended.

The second half of the program brought to the center of the stage a slender boy who, with all the practised ease of the seasoned artist, drew his bow over those opening bars of the concerto in D, and in so doing gathered his audience to him as one man. Many bows of acknowledgment were necessary at the conclusion of his playing, but his hearers were not so easily satisfied as that. They demanded and received two encores. This is quite unprecedented on a Symphony program and speaks well for the welcome that was accorded him by audience, orchestra and conductor. Max Rosen is interesting. His tone is of thread-like beauty and there is much to be said for his legato. There is also the most fascinating beauty when he plays with the mute—it is of a quality that almost bars description—let us say that it makes one forget concert halls and remember rushing waters and moonlit glens. If there was a lack, it was in resonance of tone in occasional passages, but then Tschaikowsky is unrelenting—one must have the strength of a Hercules in one phrase and the delicate touch of a mist in the next—no small demand, that!

The "Polacca," from suite No. 3, concluded the program. With its wealth of color and rhythm, it was a splendid contrast to the foregoing. It was thoroughly well done. On the whole, there has not been a finer concert this year than this one, and it made us again realize what we are too prone to take for granted—that we have in our orchestra and conductor an organization of the highest artistic worth.

#### Haig Gudenian, the Fourteenth "Pop" Soloist

Haig Gudenian, the young Armenian violinist who is arousing interest wherever he plays, was soloist at the fourteenth "Pop," on Sunday afternoon, February 16. Mr. Gudenian appeared at one of the City Club luncheons quite recently, and at that time many expressed the wish that he might be heard again under more favorable circumstances and in a program which would give him opportunity to display more of his art. For this reason, he was an especially welcome guest-artist. He offered one of the groups which he had played on the occasion mentioned above, and, in addition, a love song, an Arabian song and a Greek dance. Haig Gudenian is an excellent violinist and an absorbingly interesting musician. He is much wrought up over the condition of his native land, and that sympathy and pity gives his playing an intensity that is quite out of the ordinary. He was well received at this concert. In response to the appreciation of his hearers, he played Gossac's "Gavotte," an attractive bit for which Rudolph Gruen accompanied him at the piano.

Perhaps in deference to the Armenian Drive which Haig Gudenian is so actively sponsoring, Max Zach built the orchestral program from composers closely related to that stricken part of the world. The concert was opened with the Massenet overture to "Phedre." Following were the second of the Liszt Hungarian rhapsodies, the Liadow "Baba-Yaga," the "Samson and Delilah" fantasia of Saint-Saëns, Tschaikowsky's "Nutcracker" suite. Various encores included the Massenet "Manon" minuet and the Saint-Saëns "Swan."

#### Morning Choral Club's First Concert of Season

The first Morning Choral Club concert of this season took place at the Odeon on Tuesday evening, February 19, under the direction of Charles Galloway, with a small symphony orchestra and Raymond Koch, baritone, assisting. A large typical Morning Choral audience—that is to say, musical and fashionable—was in attendance. The program opened with a choral number, "The Bugle," by J. Bertram Fox, and this was followed by the appearance of Mr. Koch in his uniform ("gob") of the Great Lakes Training Station. Mr. Koch's first number was the prologue from "Pagliacci" (echoes of the preceding week), and in it he revealed a voice of considerable power and volume. Two later groups gave Mr. Koch an opportunity to show us something of his versatility—of these songs, the best were "Invictus," Bruno Huhn, and "When Pershing's Men Go Marching into Picardy," by James H. Rogers.

The most interesting of the choral numbers was the last, "Egyptian Bridal Procession," by Charles Wakefield Cadman. This was particularly good and brought out once more in the incidental solo the clear, pleasing quality of the voice of Mrs. Wesley Candy. The remaining choruses were "Swing Low, Sweet Chariot," Burleigh; "Will o' the

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Wisp," Charles Gilbert Spross, which is a more difficult and less effective choral than solo possibility. The second half of the program was introduced with the Montani "The Bells" and closed with the above noted number, "Egyptian Bridal Procession." Quite in accordance with the custom of the Morning Choral, the concert, as a whole, was interesting and well done. That Charles Galloway is an indefatigable and wise director of choruses was again demonstrated on this occasion.

Z. W. B.

#### Silber Gives Second Lincoln Recital

Sidney Silber, head of the piano department of the University School of Music, of Lincoln, Neb., gave his second recital of this season there on Monday evening, February 17, under the auspices of the local chapter of the Sigma Alpha Iota Sorority. The proceeds were used to complete the quota of this organization in the work of the MacDowell Memorial Association at Peterborough, N. H., Mr. Silber donating his services for this noble cause.

The pianist presented the following program, which he will also play in Chicago, Wednesday, March 5, this being his third appearance in that city: Sarabande, Rameau-MacDowell; air et musette, Rameau-Hollaender; gavotte, Rameau-Hollaender; rigaudon, MacDowell; sonata in G, op. 37, Tschaikowsky; contemporary American group—a prelude, B flat minor, Walter Morse Rummel; Dreaming ("Tu me parles du fond d'un rêve," Victor Hugo), Mrs. H. H. A. Beach; Petites cloches dans la brume (Little Bells at Dusk), Francis Hendriks; scherzo, op. 11, No. 2 (dedicated to Sidney Silber), Alexander MacFadden; American Indian rhapsody (on themes recorded and suggested by Thurley Lieurance), Preston Ware Orem.

The Lincoln State Journal had the following to say concerning this event:

Sidney Silber gave a recital of such beauty and brilliancy last evening in the corridors of the school of music that it seemed a matter for regret that it was heard by an audience of less than one hundred people, owing to the limited space. The program presented was one that Mr. Silber is to play soon at Chicago.

The opening group and the group of contemporary American selections were played by Mr. Silber a few weeks ago at a faculty concert at the school. These numbers cover a wide range of moods from the exquisitely poetic to the thrilling barbaric strains of the war dance which closes the Indian rhapsody. It is the Tschaikowsky sonata in G, heard for the first time Monday, which furnishes the real bone and sinew of the program. The tremendous power of this work held the audience almost motionless during the half hour required to play the four movements. The continuity

was preserved to an unusual degree by allowing no breaks between the last three movements and thus avoiding ill timed applause. So big a work seems to demand the dignity of a large concert hall for full effect, such as it will have elsewhere, though no lack was felt by the Lincoln audience.

Mr. Silber was recalled repeatedly. After his first group he added the Boccherini-Joseffy "Minuet." A short rest was taken after the sonata, but at the close of the program he came out a couple of times. The first of these extra numbers was "The Music Box," by Ignace Friedman, a composition that Mr. Silber is giving its first public performance in this country. This was followed by a Chopin prelude, two numbers from MacDowell's "Woodland Sketches," "To a Wild Rose" and "To a Water Lily"; Cadman's "Land of the Sky Blue Water," Dvorak's "Humoresque," Schumann's "Evening" and "Birds as Prophet."

#### Williams' Musical Plays Well Received

Two musical plays by Janet Bullock Williams were presented at the Central Auditorium, Y. M. C. A. of Brooklyn, on Saturday evening, February 15, for the benefit of the Carlton Avenue Kindergarten of the Brooklyn Free Kindergarten Society. The plays were entitled, "One Hour" and "The Magic Horse" and were acted by Miss Williams' pupils, the principal roles being sung my Pauline Powell, Elsie Ketjen, Juliette de Stuers, Viola Larson and Margaret Bishop.

Miss Powell has a charming soprano voice and impersonated her two roles delightfully, while Miss Ketjen's brilliant dramatic soprano voice and dynamic personality rendered the parts of the baroness spy and false princess in a convincing manner. The duet between Miss Ketjen and Miss Larson was well sung, the latter's rich soprano voice suiting her part exceedingly. Miss Bishop's work was versatile and assured.

Deserving of praise also was the fine work of Miss De Stuers, who is a pupil of Lazar Samoiloff.

Miss Williams was at the piano and she received much enthusiastic applause for the excellence of her plays and the efficiency of her pupils. Mrs. Wendell H. Abbott, harpist, lent several solos to the further enjoyment of the evening.

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(Continued from page 14.)

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Motion: That the secretary or publisher of the booklet of the association publish the list of accredited teachers in the booklet to be issued this year; that the name, name of specialty and address of the teacher be printed.

On vote of the association, Topeka was designated as the next meeting place. Members of the executive committee were elected as follows: Oscar Lofgren, Elsie Smith, H. E. Malloy, for a term of three years. The accrediting committee was elected as follows: (Chairman) Charles S. Skilton, Otto Fischer, D. A. Hirschler, F. A. Beach, Haggard Brase. The officers elected were: President, F. A. Beach; vice-president, Otto Fischer; secretary treasurer, Paul R. Utt.

Ethel Shay gave a talk on "School Credits for Applied Music." Miss Shay investigated the matter very thoroughly in regard to this subject, having replies from the different larger cities and smaller cities of the State giving the practice in regard to this matter. At the close of Miss Shay's talk the Girls' Glee Club of the College of Emporia, Lillian Wilhelm, director, sang. This is one of the best girls' glee clubs to be found in the State, and their singing was heartily applauded, an encore being demanded.

**School Orchestras**

Francis Backe then gave a talk on "The Relation of the Orchestra of Public Schools to the Community." Mr. Backe comes from one of the smaller towns of the State, but has an orchestra of twenty-five pieces in connection with the school in which he is the supervisor of music. He said that this orchestra had become one of the features of the community. Its concerts were looked forward to by the community. Although the work done was not of a particularly high grade, they played many marches and some of the easier overtures, but did not attempt any of the more difficult things.

Mr. Backe was followed by R. O. Lindsey, of Kansas City, who spoke on "How Can the Amateur and High School Orchestra Be Developed?" Mr. Lindsey was of the opinion that nothing could be done along this line unless the orchestra had a competent instructor. Also the school board of the community need not expect an orchestra the first year, as it takes several years to make an orchestra that really is one, building from the ground up. Children of special talent or inclination for any particular instrument must be encouraged in the grades, or at least not later than the first year in high school, if one really expects a high school orchestra.

**School Music and Indian Idioms**

Catherine Strouse gave a paper on "The Supervisor of Music in the Town of Average Size."

In her talk, Miss Strouse mentioned the various requirements that are asked of the supervisor in a town of ordinary size, bringing out various facts in connection with the work. She also suggested that the music supervisor should, to a certain extent, make herself or himself a musical help to the town, and made the suggestion that the supervisor of music in the public schools should also be the supervisor of music in the Sunday schools. She suggested that they might not be able to sing at more than one church choir, but a person might sing in one and train two or three others, and that she could easily go from one Sunday school to another. Usually in Sunday school there is one person in charge of the music who does not want the job of directing the music, and his idea of how the children should sing is to have them sing louder, so he shouts to them to show how big a noise they can make, and they proceed to demonstrate. Why not have a supervisor in the public schools get together the leaders of music in Sunday school, all like her own leaders?

At the finish of Miss Strouse's address, the High School Girls' Glee Club, under the direction of Ethel Shay, sang excellently.

Charles S. Skilton played two original piano pieces of a suite of three upon Indian themes, the pieces having been written this past summer. In his remarks before playing the first melodies, Mr. Skilton mentioned that the Indian melodies have a downward tendency, the climax being at the beginning and the melody ending at a lower note or one lower than the lower note. He said that sometimes the Indians got them so low that they never did get the lowest tones. The tonalities of these scales is quite interesting because we do not know whether they deliberately sing the quarter steps or whether these intermediate tones are due to the untrained mind.

Professor Skilton had been taught this song by the Winnebago Indians and had mastered completely the Winnebago style of interpretation. In fact, he was told that if he would go and sit on a log outside an Indian camp and sing it, that in an hour or two he might be recognized as an acquaintance. This song which Mr. Skilton sang was an Arapahoe prayer for rain. It was in the secret language of the priest. He said that the syllable "ho" and one long syllable "sanna" gave rise to the thought that the Indians might be the lost tribe of Israel, because they sang "Hosanna." The "ho" means "the raven," who is reckoned as the god of rain because of his blackness being like a thunder cloud, and the "sanna" means that the rain will come. Mr. Skilton used an Indian drum as an accompaniment to this song, as is essential in all Indian songs. He sang this song because it was a very characteristic Indian melody. He then sang a melody which is the melody of a social dance, used by the Kickapoos. This melody was used then in the construction of a piano piece along the lines of his other Indian dances which already have become general favorites. The second number of this suite was based upon a flute melody of the Sioux. The flute used by Mr. Skilton in playing this melody had been made for him by Winnebago Indians. Among the Indians, the flute is used chiefly for courtship. Mr. Skilton called attention to the fact that this Indian flute melody bore a very strong similarity to well known themes in European music. Mr. Skilton used this melody as the thematic material for working out a piece along romantic lines which was supposed to represent the lover coming near the tepee and secreting himself on a moonlit evening.

Torpade to Sing in New York and Boston

Greta Torpade and Samuel Lifschey, viola, will be heard in a joint recital at Aeolian Hall, New York, March 24. Miss Torpade will sing a group of Scandinavian songs in the interpretation of which she is justly well known, and groups of French and English songs. Mr. Lifschey will play York Bowen's C minor sonata on the viola, and pieces by Schumann, Goldmark and Walter Golde. On March 30 Miss Torpade will be heard in a recital at Symphony Hall, Boston.

then playing the melody to his sweetheart, extending into rejoicing over the return of his love.

In the evening the final brilliant concert was given by members of the association, a Mozart fantaisie (organ), by Charles S. Skilton, songs by Paul R. Utt, organ works by Mrs. Paul R. Utt, singing by Henry E. Malloy, organ prelude by D. O. Hirschler, piano playing by George Keenan.

The total outside attendance at this convention was ninety, while the total attendance at the convention last year was only forty-one, which shows the increased interest in the association.

**Kansas Music Schools and Conservatories**

The Kansas Association of College Schools of Music and Conservatories held its annual meeting at Emporia, Kan., Wednesday, February 12. This association is a new one, having been formed at Parsons last year. Delegates were present from fourteen schools, including the presidents of two of the larger colleges of the State.

Paul R. Utt, of Ottawa, who was elected temporary president at the Parsons meeting, was in the chair.

An address was delivered by Mr. Utt, who put before the association various matters which should be considered. D. A. Hirschler, of the College of Emporia, gave a talk in which he discussed a possible six year course for colleges which would make it possible for students to obtain an A. B. and a musical degree at the same time. Harold Butler, of the University of Kansas, brought out in detail some of the matters the president had suggested, and was followed by Dr. Ernest Phiiblad, president of Bethany College, of Lindsborg, "The Home of the Messiah," who heartily endorsed the plans and aims of the association and said the college authorities would welcome, he thought, the assistance of such a body as this in working out the relationships to the music course.

After mature discussion, a constitution was adopted and the following officers elected: President, Paul R. Utt, Ottawa University; vice-president, H. E. Malloy, Hays Normal; secretary-treasurer, Louis U. Rowland, Baker University. The executive committee will be composed of the officers and Oscar Lofgren, Bethany College, and E. C. Marshall, Southwestern College.

After the adoption of the constitution and election of officers, a number of the resolutions made at the Parsons meeting were passed upon. These resolutions included the requirements of this association as regards entrance requirements and the different courses offered by the schools in the association, and also the amount of work necessary for any degree or diploma offered by these schools. These resolutions were in the nature of minimum requirements, each school having the right to have a higher standard if it pleased, but no school belonging to the association being permitted to continue as a member unless it lived up to the standard set by these resolutions adopted. The entrance requirements, among other things, required fourteen units of high school work in academic subjects, allowing one unit in music for the necessary fifteen units for entrance. For the courses of study leading to the degree or diploma, each school binds itself to require sixteen hours of theory work and four hours of musical history besides some academic work.

Because of the fact that there are a number of private schools in the association, it was thought these last requirements should be left out, but the directors of these schools felt that it would be better to let the matter stand and they would meet the requirements as best they could.

In order to be able to present to the various administrative heads of the schools of the State the matter of musical education in a concrete form, the president was authorized to appoint two committees, one for the purpose of outlining, in a general way, courses on applied music which might be adopted by the various schools of the association as a basis for their work, and one for the purpose of finding out the amount of credit and the basis of credit allowed in the various larger schools of the country as regards the music departments.

A resolution was also passed recommending that no music teacher teaching in any school which is a member of this association be asked to teach more than twenty-five hours of applied music or fifteen hours in the theoretical or historical classes.

It was also determined that an effort should be made to have credit as regards applied music granted on the same basis as laboratory work, or, as class and laboratory work combined.

This association met at this time because of the meeting of the Kansas State Music Teachers' Association which commenced that evening.

**An Hour of Music at the Buck Studio**

An extremely pleasant hour of music with the pupils of Dudley Buck was enjoyed by those who attended the event at the well known vocal teacher's studio in New York on Tuesday evening, February 11. Four of Mr. Buck's students were to have been heard, but owing to an attack of "flu" Elbridge B. Sanchez was unable to appear. Ida Dawson, soprano, sang especially well an aria from "Louise," and Mrs. Orlando C. Harn, contralto, was heard to advantage in a group of songs by Lily Strickland. Another student, Florence Decker, soprano, was well liked in songs by Horsman, Fay Foster, Spross, etc. Mr. Buck sang the last selection on the program, "The Congo," a cycle of songs by Arthur Berg, with the composer at the piano. Needless to say the rendition proved to be a fitting climax to the attractive program which had been arranged for the hour of music. Elsie T. Cowen was at the piano for the numbers given by Mr. Buck's pupils.

**Torpade to Sing in New York and Boston**

Greta Torpade and Samuel Lifschey, viola, will be heard in a joint recital at Aeolian Hall, New York, March 24. Miss Torpade will sing a group of Scandinavian songs in the interpretation of which she is justly well known, and groups of French and English songs. Mr. Lifschey will play York Bowen's C minor sonata on the viola, and pieces by Schumann, Goldmark and Walter Golde. On March 30 Miss Torpade will be heard in a recital at Symphony Hall, Boston.

## MUSIC ON THE PACIFIC SLOPE

HOFMANN'S S. R. O. RECITAL  
A BIG EVENT IN SAN FRANCISCO

San Carlo Opera a Welcome Visitor—Casals Wins Universal Approval

San Francisco, Cal., February 22, 1919.

This week began gloriously with a concert by Josef Hofmann at the Savoy Theater, under the management of Selby Oppenheimer. The house was even more crowded than on the occasion of Hofmann's first concert. In fact, every seat in the auditorium was occupied and as many chairs were placed on the stage as the space would accommodate. There was much delight manifested, although the program was not thrilling except as the pianist made it so. He has, however, that faculty of making trite old favorites of Chopin sound thrilling by the way he plays them. The most popular work on the program, judging by the applause, was Rachmaninoff's G minor prelude; the most classical, and to many, the most pleasing, was Beethoven's sonata, op. II. Hofmann is one of the very few pianists who can come to this city and play to an S. R. O. house.

## Casals Verdict Unanimous

Another great artist we had this week—Casals—and no artist who ever played in this city found such unanimity of approval among the members of the musical profession. The profession was out in force and enthusiastic in its approval. Likewise the critics; and yet, when one would find things to say about it the usual critical flow seems at fault. The very thing that lends this master's playing its greatness is so intangible that one cannot find words with which to express it. Technic and tone and musicianship are all his. Casals has them to a supreme degree; but that which makes him great is his personality, his personal greatness, his perfect poise and his entire lack of pose. He is an artist through and through; not one of the hysterical kind, that has had a certain vogue in recent years, but one who adheres closely to classical traditions. The very thing that gives him his originality, his individuality, is the fact that he does not copy the "moderns" in their febrile efforts at "interpretation," but plays with the absolute simplicity of unaffected bigness. His audience was small, but, as already said, held the elite of the musical profession and the inspired amateur. The concert was given under the management of Jessica Colbert.

## An Appraisal of Gallo Opera

The San Carlo Opera Company continued its triumphal career throughout this week, playing to sold out houses and giving extra matinees to accommodate the popular demand. No especial comment seems necessary. If this company would give fewer operas and give them better, allowing more rehearsals for each, the artistic result

would be improved. But who cares for art when the box office proves that the public is satisfied? Manager Gallo has proved that he understands the American public. He gives it what it wants, what it is willing to pay for, and what more could be wished for. He has solved the problem of making opera pay, and as the future of American opera depends upon that and that alone, for one, can only wish him good luck. Better the San Carlo year after year than the Metropolitan or Chicago companies once in ten years, or the foolish dreams of visionaries, who wish to feather their own nests by inaugurating "local" opera. Gallo will always find a warm welcome on his return here!

## Notes

Rudy Seiger, who has recently become director of music in the Linnard chain of hotels, which extends as far east as Atlantic City, and includes the largest resort hotels on this coast, as well as the Palace and the Fairmont in this city, gives interesting Sunday evening lobby concerts with a good sized orchestra, and, usually, an efficient soloist. The music is well selected and well played. Mr. Seiger appears on occasions both as soloist and as composer and proves himself a musician of taste and skill.

Herman Heller gave another of his concerts at the California Theater last Sunday morning before a very large audience. He played Beethoven's "Fidelio" overture; Liszt's "Dream of Love"; "La Feria," Lacome; "Danube Legends," by Fucik, and "Marche Heroique," Saint-Saëns. Heller has a large orchestra, which he conducts with skill and taste.

Cantor Rosenblatt gave a recital recently which attracted a great and enthusiastic audience. F. P.

LOS ANGELES MUSIC TEACHERS  
WANT MEMORIAL AUDITORIUM

Los Angeles, Cal., February 18, 1919.

An appreciative audience enjoyed the second of the sonata evenings by May MacDonald Hope and Jacob Rosenfeld on Friday evening of last week. Musically, it was a brilliant success. Mrs. Hope was fairly electrical. Mr. Rosenfeld has rarely been in better form and the work of these artists in the D'Indy sonata was clever to a degree. The Rachmaninoff trio with its ever-recurring theme was well given, but excepting for the fact that it gave Mrs. Hope an opportunity for some delightful technic it was a shade less interesting than the first number. Grace James, looking very lovely, gave a group of songs, "Addio di Mimi," from "La Bohème"; "Twilight," by Glière, and "The Wind's in the South," by John Prindle Scott. She was warmly received and heartily encored.

## Music Teachers Favor Memorial Auditorium

The regular meeting of the Music Teachers' Association was held at Symphony Hall last evening. Mrs. Norton

Jameson, the capable president, spoke of the desire on the part of all the musical clubs and organizations of the city to work for a memorial auditorium. W. F. Skeele made a motion that had been presented at the Organists' Guild to the effect that the music teachers use their efforts to further this plan for an auditorium. This was seconded by Jennie Winston and carried. Mrs. Grace Viersen was the soloist of the evening, charming her audience with the exquisite quality of her voice and her artistic singing.

Mrs. Ruby Dale Campbell gave an informal talk on "Music Study in its Relation to General Development," which showed her keen analysis of her work and called forth a very interesting discussion.

## Anna Lee Mellon Dies

It is with deep regret that the death of Anna Lee Mellon is chronicled. For a number of years the talented young lady was accompanist and studio assistant to Mrs. G. K. Bretherton. Miss Mellon was engaged to be married to Ensign Edward Shafer, U. S. N., now stationed at Pensacola, Fla., where the wedding was to have been celebrated on Friday, February 14.

## Notes

Blanche Ruby, coloratura soprano, gave a program before the Matinee Musical Club Thursday, February 20, which included songs by Mazzone, Fourdrain, Rimsky-Korsakoff, Rogers, Gilberte, La Forge and Spross. Miss Ruby's exquisite art and charm of manner, combined with her lovely voice, makes her one of the most popular artists of the Southland.

The Woman's Symphony Orchestra, Henry Schoenfeld, conductor; Bessie Fuhrer, concert mistress, and Ruth Hutchinson, soprano soloist, gave an interesting program at Blanchard Hall, Thursday, February 20.

Almost every week now brings in some professional concert or recital. This week it is Hofmann; next week, Anna Case, and our season bids fair to extend almost to the summer months.

J. W.

HENRI SCOTT CAPTURES  
SACRAMENTO MUSIC LOVERS

The Trio De Lutèce and Lucy Gates, who have scored such a tremendous success wherever they have been, appeared before the Sacramento Saturday Club on January 20. Perhaps the fact that Sacramento has hungered for good music all winter was one of the reasons why the artists were welcomed so heartily and so spontaneously. However that may be, the large audience was very loath to let them go and insisted upon many encores. The trio established itself firmly in the hearts of the auditors by the rendition of its first number, Rameau's second concerto. The popularity of the players increased during the performance of the two additional groups on the program, their selections being widely varied and immensely enjoyed.

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The pleasure given by the playing of the remarkable trio will be keenly remembered for a long time to come.

Lucy Gates made a very secure place for herself in the hearts of those who heard her, and Sacramento will look forward to another appearance. Her first number was "Hymn to the Sun," by Rimsky-Korsakoff. The intensity with which she entered into the rendition of this hymn with its peculiar intervals was marvelous. Miss Gates sang two other groups. She was generous with her encores, and at the end of the last group the audience insisted upon three additional numbers. Every number was excellent, but in addition to the "Hymn to the Sun," the audience seemed to like particularly "Les trois chansons," by Gabriel Pierné, and "A des oiseaux," by Georges Hue, both of which were particularly delightful.

#### Henri Scott Delights

Friday, February 7, under the auspices of the Sacramento Saturday Club, Henri Scott gave to our music lovers the most enjoyable evening we have had in many a day. Every seat on the floor was occupied and there was a good showing in the gallery, with those infallible signs all about by which "he who runs may read," that without a shadow of a doubt one and all were glad to be there. Too often at a musical affair the applause is a mere polite and conventional flutter of feminine finger tips, with here and there the snap and crackle of the male escort's bored but dutiful contribution. Not so this night. Throughout a long and varied program of twenty-three numbers, including encores, the exuberant applause was only matched by the generous response of the artist.

His numbers were happily selected and gave opportunity for him to demonstrate his versatility. For one who, like the writer, is so unfortunate as never to hear enough of such recitals to be capable or detached and critical listening, it is impossible to analyze the qualities which went to make up the whole sum of our perfect enjoyment, or to pick any flaws in the artist's creation. The quality most notable is his splendid enunciation. Every word, every syllable, came out as distinctly as if cut into the air by a sharp knife. He never left a word until it was finished to the satisfaction of all. Applause was unstinted throughout the evening.

E. K.

#### NEW MUNICIPAL BAND IS THE LATEST ACHIEVEMENT FOR SAN DIEGO

James G. Seibold Is Made Conductor—Fifty Pieces in Much Needed Organization—Mme. Schumann-Heink Wires Her Promise of Support—Ganz Heard and Dined—French Army Band Concert

San Diego, Cal., February 21, 1919.

A municipal band of fifty pieces is an assured thing for San Diego and will be under the leadership of James G. Seibold. This is a thing San Diego has greatly needed and at last, through the untiring efforts of the Civic Music Committee, it has been accomplished.

On January 24 an invitation concert was given to about one thousand of the business, professional and educational people of the city, as well as the Mayor and members of the Council, at which time the greatest satisfaction was expressed over the work of this new organization. The program included "If I Were King" (Adams) and "Pagliacci" (Puccini), and other lighter numbers, all of which were rendered in a satisfactory manner, showing that there is the making of a first class band as soon as the members can get down to steady work and regular rehearsals.

If it had not been for the signing of the armistice, Mr. Seibold would have been bandmaster for the Forty-seventh Field Artillery Regiment, as he had passed his examination and had been recommended for a commission as second lieutenant bandmaster and had already organized the band of fifty musicians. As all these members are now residents of San Diego and the organization is complete, it was decided that the time was ripe to launch the new project, so the municipal band came into being. Mr. Seibold is well qualified for the position as bandmaster, being a young man full of enthusiasm in his work and having had considerable experience in directing as well as solo work in a number of the best organizations in the country. His specialty is the flute, and as a soloist he has made quite a reputation for himself, and is now using the Haynes model, which he finds very satisfactory.

The following telegram from Mme. Schumann-Heink, who is an enthusiastic booster for San Diego, demonstrates her desire to help the city in every way and that she appreciates the value of a municipal band:

*My Dear Mr. Seibold:  
I am surely with you and shall do all I can to assist you in your work. The best is just good enough for our San Diego, and I am sure a real good band will do a lot to bring people from afar to our city. It needs a band and a real music leader and conductor, and I will gladly, as I said, help you when at home this summer and whenever I can. Regards and best wishes to yourself and band.*

(Signed) ERNESTINE SCHUMANN-HEINK.

No date has yet been set for the first concert, but it will be given in the near future.

#### Ganz Heard and Dined

One of the most interesting musical events of this year was the concert given by Rudolph Ganz, Swiss pianist, before the Amphion Club on February 12. The one thing that impresses the observer is the lack of anything spectacular or artificial. One realizes that he is a man who understands what he is doing, who knows his work so thoroughly that one feels confidence in him just as in a fine physician. He does not have to do anything eccentric to be talked about; he does not have to wear long hair or dress conspicuously. The results that he obtains from his instrument advertise him, his work speaks for itself. It is refreshing to meet a man who can do things and do them well and who is not looking for applause or playing to the gallery. His whole soul is in what he is doing, not in how he is doing it.

One piece that pleased the audience greatly was "After Midnight," one of his own compositions, a fascinating little piece with a curious ending, entirely out of the ordinary, and probably beyond the capabilities of any but a real musician. The last chord that comes in after one thinks that the piece is ended is to represent the clock striking the hour of 1 a.m., but as the audience is gener-

ally in too great a hurry to applaud, this very often gets omitted. Another one of his own compositions that was interesting was "capriccio for the right hand only." This is effective when played by Ganz, but it also requires a foot, as the pedal effects must not be overlooked. Special mention must be made of the "Sonata Eroica" by MacDowell, the piece de resistance, which was played with his own individual interpretation.

#### The Ganz Banquet

A most enjoyable banquet was given by the San Diego Music Teachers' Association on February 12 at the Maryland Hotel in honor of Rudolph Ganz, who had appeared before the Amphion Club during the afternoon of the same day.

Francis Walker, brilliant and witty as ever, was the toastmaster for this occasion, and called first on Mrs. Zay Rector Bevitt to tell something of the work and aims of the Music Teachers' Association, of which organization she is the president this year. Gertrude Gilbert responded to the toast "The Amphion Club," inviting Mr. Ganz to return in the fall and join the artists' colony here and help support the elaborate plans for a great music festival which is being planned by Mme. Schumann-Heink and which will eventually be realized. Florence Schinkel Gray, as president of the Professional Musicians' Guild, told of the struggles of the professional musicians for recognition and the success that had attended their organization. Mr. Hermann, supervisor of music in the public schools, deplored the fact that so little time was devoted to music in the schools and showed how hard it was to make much showing with only from fifty to ninety minutes per week for each class. Leroy Allen, who has had charge of the community singing at Camp Kearny, was able to tell of the great interest the enlisted men were showing in music, how they were enjoying it, and what an effect this would have on the development of music throughout the country after the men leave the service. He also told how the Government was taking notice of the work done by the singing leaders and that their work was being recognized as essential in maintaining the morale of the men.

That Mr. Ganz has a keen sense of humor was recognized as soon as he began to speak. Formality was soon abolished and repartee and wit became the order of the day. Mr. Ganz entertained with his experiences with wonder children, explaining why they are not heard from later on, although there are lots of them in every city, and also told of some of his experiences with amateur composers. In connection with the real American composers, he does not believe that the Indian and negro themes will go down in history as typical of real American music, but that American music must be typical of real American life. He is greatly in favor of having more of their works on his programs, but so much opposition came from the music teachers that he has not been able to feature American music as much as he would like. That there are a number of good American composers now, one of the best right in our midst (with a bow to Alice Barnett Price), makes it quite possible to arrange for a group on every program. The trouble with most composers is that they do not study enough, and he told of one song that was submitted to him for criticism, and when he asked where the words were, was told that they had not been written yet.

Some of the new methods of teaching were discussed, and Mr. Ganz told of the remarkable results that have been accomplished by some of these new methods. Later on Mr. Ganz was induced to talk of his own work and told of the piece he had played during the afternoon, "After Midnight." He said this was one of the first times he had been permitted time enough to finish the last chord, the audience generally starting to applaud before he had finished. An inquiry as to the makeup of this chord disclosed it to be C sharp, F sharp and B, and it did not represent the breaking of a champagne glass after a night of revelry, as the toastmaster would have had us believe, but was in reality the striking of 1 o'clock by the church clock after the fairies had had their hour of dancing.

#### French Army Band Concert

The French Army Band, under the leadership of Captain Fernand Pollain, captured San Diego in a concert that will long be remembered by all who were fortunate enough to be present. With an intensely dominating personality he keeps his men keyed up to the highest pitch and they respond to his every mood. The results were most satisfactory. One naturally expects Frenchmen to play their own music well, but their rendition of "Over There," played as an encore, showed that they understood American popular music and could play it as well as any American band. The violin solo by Alexandre Debrille, "Rondo Capricioso," Saint-Saëns, was a masterpiece played in the style one expects from a Frenchman. George Truc, pianist, was excellent, and his "Etude en forme de valse" (Saint-Saëns) brought a storm of applause that was not satisfied until he had responded with an encore. To hear French music played by French musicians is a treat San Diego has never before enjoyed, with the exception of the Paris Conservatory Orchestra, and this visit will impress the public with the fact that as musicians and composers the French people are in the front rank.

N. F. M.

#### OAKLAND HOLDS ROOSEVELT MEMORIAL SERVICE

Oakland, Cal., February 22, 1919.

Notwithstanding a wet evening, several rows of seats were placed upon the stage to accommodate the overflow of the great audience that packed the Municipal Opera House on the occasion of Josef Hofmann's recital for the second concert of the Artists Concert Series, February 10. Mr. Hofmann delighted his audience by playing a splendid program, including Beethoven's E flat major sonata No. 3, op. 31; a couple of Scarlatti numbers; a group by Chopin; melody in D minor, Gluck-Sgambati, and several others. Many encores were demanded, which the virtuoso graciously accorded. He was given a veritable ovation for his concluding number, which was Liszt's rhapsody No. 12.

#### Late Colonel Roosevelt Honored

The late lamented Col. Theodore Roosevelt was honored by memorial exercises at the Municipal Opera House, under the auspices of the National War Camp Community Service, of which the late Colonel Roosevelt was honorary president, on Sunday afternoon, February 9. The San

Francisco Naval Training Station Band played selections and Herman J. Brouwer led the community singing. William W. Carruth was accompanist. There were also speakers of eminence.

#### Veteran Music Instructor Passes Away

Eliza Porter Brown died recently at the Merritt Hospital, following a brief illness of paralysis. For forty years Miss Brown was associated with the music department of the Oakland schools and was one of the notable figures in local history, having been identified actively since pioneer days with Oakland's educational work. Miss Brown was associated with many whose names are known throughout the musical world. She was a charter member of the Hughes Choral Club and was active in many other musical organizations. A wide circle of friends are grieving her loss.

#### Studio Recitals

To judge by the excellent work presented, it would seem that very few vocal and instrumental students are suffering from the after effects of the influenza epidemic for many teachers have recently given pupils' recitals that were very satisfactory from an artistic point of view.

Jeanne Jomelli presented several of her pupils in a charming musical reception at her Oakland studio on February 15. Many society and musical people attended, including Alexander Saslavsky, Paul Steendorff, Lydia Sturtevant, Horace Britt, and others. Mme. Jomelli delighted her friends and pupils by singing many numbers from her own extensive repertory, after which refreshments were served.

Lydia Sturtevant presented her artist-pupil, Mignon Lavrille, at her Berkeley studio on February 11. The affair marked the debut of Mlle. Lavrille upon the concert stage. Her program included numbers by David Hue, Auber, Chaminate, Cadman, Woodman, Ronald, Campbell-Tipton, Loewe, Bond, Massenet, Rimsky-Korsakoff, Dalcroze, Codini, Dell'Acqua and Charpentier. Several other pupils of Mme. Sturtevant's were also recently heard in recital, among them being Amy Greenwell, Margaret Taylor, Esther Bryant Williams and Gladys Ginaca.

At her Berkeley studio Mrs. Newell Morse entertained about seventy guests and pupils. The program was furnished by Mrs. Morse's piano students assisted by her orchestra, which has been specially organized in conjunction with her teaching work.

A large group of friends were entertained by Elise Bachrach, at Claremont, at a home musicale. Contributing to the program were Teresa Ehrmann, pianist; Virginia Pierce Rovers, lyric soprano; Lydia Sturtevant, dramatic soprano, and Mrs. Herbert Sanford Howard, reader.

At the Berkeley Piano Club on February 21, Estelle Drummond Swift, organist of the first Unitarian Church, Oakland, gave a pupils' piano recital, assisted by Mrs. J. Rollin Fitch, contralto, and Alice Louise Thomas, violinist. Pupils taking part were Phebe Ellen Starr, Esther Morley, Barbara Young, Geraldine Lutz, Eileen Shanks, Florence Fraser, Janie Harris, Marjorie Shanks.

About fifty of the musical elite were entertained by Helen McNitt at her studio on February 14. The program was presented by Grace Timmons, a clever young pianist. Beethoven and Chopin numbers were given in addition to a group of modern compositions.

#### Notes

At the home of Mrs. Tyler Henshaw the first of a series of opera recitals, by Sydney Francis Hoben, was given on February 12. "Lodoletta," Mascagni's charming little opera, was the attraction on this occasion.

The sinking of the battleship "Maine" was commemorated in Lakeside Park, Sunday afternoon, February 16, by a program at the Edoff Bandstand. Mrs. Alpha Dual, soprano, and Samuel Isaacson, gave solos, and the U. S. T. S. Band played selections.

The organ recital by Clarence Eddy, after the Sunday evening service at the First Presbyterian Church on February 9, included part one of Ernest Austin's narrative tone poem for the organ. Mr. Eddy is much interested in this work, which is in twelve parts, each complete in itself, and illustrating many different phases of "Pilgrim's Progress" from this world to that which is to come. Part two was played last Sunday by Mr. Eddy.

Thomas Frederick Freeman, pianist and composer, well known in musical circles about the bay, has returned from abroad to his home in Berkeley after a service of eighteen months in the army. He intends to resume the musical work in which he was engaged before he went away.

A municipal musical venture for Berkeley, distinct from the University of California chorus, is being planned. A series of twelve rehearsals under the direction of Arthur Farwell, is to be held in preparation for a public rendition during the summer. The chorus is to have Americanization as one of its leading motives, and is peculiarly a democratic citizens' venture.

## CAN THE TEACHING OF SINGING BE STANDARDIZED?

*I DO not see how the art of teaching singing can ever be standardized; the whole subject is too individual, too personal. The standard of excellence cannot be cut and dried and bound fast by rules.*

—Percy Rector Stephens.

TEACHING "Singing" cannot be standardized; but the law governing free tone emission can be standardized. Free tone emission has nothing to do with the individuality of the singer, nor has it anything to do with quality or interpretation.

—Julius William Meyer.

#### Are You Interested in This Subject?

A PAMPHLET containing a series of articles by Julius William Meyer, on the Technic of Singing will be sent free on request.

Address: Department I, Musical Courier, 437 Fifth Ave., New York

Consuelo de Laveaga, a young Oakland soprano of promise, is studying with Mme. Jomelli. The operatic stage is her goal and she is not afraid of the hard work before her.

The Etude Club meeting was largely attended February 10 at the residence of Mrs. Harold C. Holmes, Berkeley.

The Wednesday Morning Choral Club, whose rehearsals were interrupted by the "flu," resumed activities last Wednesday.

The Golden Gate Ladies' Band resumed rehearsals February 12.

Community singing, on Friday evenings at the Girls' Club, is under the direction of Herman J. Brouwer, recently elected organizing director of community singing.

Clarence Reynolds made his debut at the console of the Wurlitzer orchestral organ at the T and D Theater last Sunday.

The Berkeley Piano Club listened to an interesting program February 7. Professor and Mrs. Arthur Farwell were guests of honor.

E. A. T.

## REVIEWS AND NEW MUSIC

G. Schirmer, New York

#### Quintet in A Minor, Henry Hadley

A work of this serious nature filling more than sixty pages of score deserves a review out of all proportion to the space available in these columns. Fortunately, no good work can be marred or made by anything said about it in the newspapers. Time will give this long, brilliant and scholarly work the rank to which it is entitled. The composer has wisely refrained from writing difficult passages for any of the instruments, which are two violins, viola, cello and piano. He has spared the performer but he has not spared himself any trouble in finding rich harmonies. The difficulties of the work consist in modulations, accents, turns of expression, which demand high musical culture in player and hearer. The total effect of the composition must of course be decided at the public performances. But so far as one may judge by turning the pages and hearing portions of the score through the eye, there appears to be nothing to condemn and everything to commend in this new quintet, op. 50, by Henry Hadley. It is in the usual four movements, and they are separated after the classical manner. The modernity of the work is in the harmonies and melodic outlines.

#### Four and Twenty Little Songs, David Stanley Smith

Leila Osborne wrote the words for these childish songs, which fill about two pages each. The words and music are very simple, very innocent, very discreet and proper. The authors have carefully obeyed Kingsley's injunction to "be good, and let those who will be clever." A volume so obviously meant for children will hardly appeal to adults, which perhaps is high praise for the children's book. The clear, bold type make the pages easy to read for young eyes that lack experience.

#### Negro Folksongs, Natalie Curtis Berlin

This is Book III of the series known as Hampton. It consists of "Cott'n Pickin' Song," "Cott'n Dance Song," "Cott'n Packin' Song" and "Corn Shuckin' Song." The volume is uniform with the others of the series, have the title pages printed in red ink on brown paper.

#### Three Armenian Folktones

These consist of "Lepo-Lele," "The Wolf and the Lamb," "Wedding March." Haig Gudenian collected the tunes, and Howard Brockway arranged them for the piano. They are now published in the Piano Recital Series. The American pianist has arranged them in an effectively brilliant manner without making them more than moderately difficult.

#### Two Childhood Fancies, Cecil Burleigh

These bright and pretty little pieces are called "Cottontails" and "In Clover Fields." They are for performers of the third grade.

#### Two Shawnee Indian Dances, Lily Strickland

These dances are at least as interesting as the Indians who used to dance them, and they have the added charm of the arranger for the paleface's piano. They are not at all difficult and will serve as teaching pieces for characteristic style.

#### Tres Danzas Mexicanas, Ed Gariel

The three dances are published together, making six pages in all. They are easy enough in the simplicity of the notes, but the Spanish rhythms will trouble young players who are not familiar with them.

#### Boston Music Company, Boston

#### "Oh, Lift Thine Eyes," Leon St. Clair

This is not a sacred song. It is a love song pure and simple, with plenty of feeling and a pleasing melody.

#### Two Songs of Childhood, Richard Hageman

Eugene Field supplied the charming lyrics and Richard Hageman has composed music which, though not very simple for the pianist, is nevertheless naive and innocently childlike in sentiment. The titles of these two delightful songs are: "Grandma's Prayer" and "The Cunnin' Little Thing."

#### "Joys of June," C. Whitney Coombs

The joys of this particular June are expressed in music written after the manner of a gavotte. It is not a gavotte, of course, for the barring is all wrong for the antique dance. But the spirit of the dance is present and the tune makes a good song for the voice.

#### "Mother," Oley Speaks

The composer calls this pleasing ballad in 6-8 time a song of sentiment. That is what it is.

#### Two Songs, R. Huntington Woodman

"An Early Valentine" and "That Wondrous Hour" are the names this excellent musician has given his melodious and expressive songs.

#### Berceuse de Guerre, John Alden Carpenter

Emile Cammaerts wrote the poem to which the American composer has written music. Only the French words are printed under the vocal melody, but the English translation appears on a separate page. The music is in the style of a modern French music drama in which the composer uses his art merely to color and heighten the emotion of the text without writing lyrical melodies. This war lullaby is accompanied recitative throughout without the least attempt to rise into melody. The accompaniment is mostly tremolo.

#### "June," Cecil Forsyth

The composer has repeated over and over in the middle part of the accompaniment a little phrase of three notes which gives a kind of monotonous charm and artistic unity to the whole. The vocal tune has not much beauty in itself, but the song on the whole is pleasing. It is the product of a fine musician.

#### "The Garden of Shadow," Cecil Forsyth

This vocal melody has the spirit of the English ballad in it, but the composer has broken it into fragments of uneven length, probably in order to avoid writing a conventional ballad. There is considerable harmonic freedom in the part writing of the accompaniment, as in many modern works.

#### "God's Service Flag," Robert Hood Bowers

This song has sentiment and religion, with a reference to the custom of displaying a star to represent a soldier member of the family. Musically it is slight, but the song on the whole is effective enough.

#### University of Michigan, Ann Arbor

#### Catalog of Musical Instruments, Albert A. Stanley

The instruments catalogued are those of the Stearns collection at Ann Arbor. The volume contains 260 pages filled with figures, facts, names, dates, which are already condensed and which could not be reproduced in less than 260 pages. To attempt to give an account of this book is therefore hopeless. Nor is it necessary to reproduce any part of it, as it contains only a list of what the Stearns collection of Michigan University contains. Doctor Stanley has spent nearly four years classifying and arranging this collection, which is now on exhibition in commodious quarters in Hill Auditorium. The book contains eighteen illustrations, showing various cases full of all kinds of musical instruments, ancient and modern.

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[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

#### Regarding Passports

"Where does one apply to obtain passports for abroad?"

Write directly to the Passport Bureau at Washington, D. C. At the moment it is not easy to obtain passports, unless a person has special business or connections abroad. However, you can make your application, and hear what they will reply.

#### Does Kneisel Teach?

"I am writing to ask you where Franz Kneisel teaches and how much he charges a lesson, and whether he would give a poor boy a reduction."

Franz Kneisel lives at 327 West Eighty-fourth street, New York City. Write direct to him.

#### Addresses of Moszkowski and Phillip

"Will you kindly give me the addresses of Moritz Moszkowski and Isidor Phillip?"

Moritz Moszkowski lives at 4 Rue Nouvelle, Paris, France. The address of Isidor Phillip is 2 Place Malesherbes, Paris, France.

#### Music Lessons by Mail

"Would you please advise me where I might be able to obtain music and vocal lessons by mail? I have a talent and love for that kind of work and I know of no place where I can take lessons."

We would suggest that you get in touch with the University Extension Conservatory, 48st Siegel-Myers Building, Chicago, Ill. Through this conservatory you will be able to take a complete course by mail.

#### Shall I Advertise?

"I am a piano teacher living in a small town, and have been very much puzzled as to the question of advertising. I have been doing some advertising in our local daily papers, but it has not brought me much result. On the other hand, shall I advertise in the musical papers, all of which are published in New York, I believe? What good would that do me in my own town? Do you believe that it would be advisable for me to send out circulars, or would it be undignified?"

The writer would advise you by all means to advertise in your local papers. It keeps your name before the people of your town, all of whom are, or should be, interested in a fellow citizen. Also, you cannot expect your local dailies to be of assistance to you if you do not help to support them. If you give pupils' recitals, or participate in any musical affair yourself, what is more natural than to expect the papers to make some mention of you? But if you have not advertised, your name may be practically unknown.

By all means advertise in the musical papers if you have something to advertise. It may not follow that you would get a pupil directly from such advertising, or that a pupil would leave New York to go to your town in order to study with you. It all depends upon your reputation and ability. However, by publishing in a New York paper, which has a general circulation, what you are doing in your own town, if such work is worthy enough, you will gain wider recognition for yourself and therefore be recognized beyond the borders of your own locality, and you will increase your prestige among your fellow citizens in your own town. There is nothing that pleases and interests pupils more than for their teacher to have a notice in a musical paper. The other day one of the New York teachers had a paragraph in the *Musical Courier*, with an attractive picture. Before the teacher had opened her own copy of the paper, she had been called to the telephone six times by pupils and friends and asked if she had seen the notice in the *Musical Courier* which was only received that morning.

An instance of the value of advertising for the teacher in a very small town is the experience of a musician who, through advertising, secured a position with a large musical college elsewhere, and finally gained such a following that he settled in Chicago, where he is now one of the best known local teachers.

Sending out circulars is also a good way of keeping your name before a number of people. It is not always possible to trace directly the benefits of either circulars or advertising, but the greater the publicity, the greater the possibility of gaining pupils. A circular should not be a long-winded affair, but small, compact and readable. Whatever advertising you do, you must be prepared to "make good."

#### How Old Is James Huneker?

"The other day there was a review of the opera 'Crispino e la Comare' by James Huneker in the New York Times in which he wrote of seeing Adelina Patti in that opera in Paris. Do you think that Mr. Huneker is old enough to have done so? It must have been forty or more years ago that Patti sang in Paris, and Mr. Huneker is, I should imagine, quite a young man. Perhaps it was at a later date than when I heard the great prima donna."

The biographies state very cold and unsympathetically that James Gibbons Huneker was born in Philadelphia on January 31, 1860. However, he recovered from it at an early age and, as you know, became one of America's most brilliant writers during his long term of years on the *Musical Courier*, where his reputation was first established. You will see Mr. Huneker is quite young enough to have heard Patti in Paris forty years ago, and as he says he did, we do not doubt that it is so.

#### Classical and Modern Music

"What is the difference between classical and modern music? I should like to have a good definition that I could make use of in explaining or writing about the old and the new music." Have you ever heard Kohle's definition of the difference between

## Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the *Musical Courier* it is qualified to dispense information on all musical subjects, making the department of value.

The *Musical Courier* will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, *Musical Courier*  
487 Fifth Avenue, New York, N. Y.

## UNSUBSCRIBED REMARKS ABOUT

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#### Music on My Shelves

Most of our so-called sacred music reminds me of a certain kind of chicken soup for which "the chicken flew over the pot." It has about the same amount of strength and stimulus and flavor. Solemn or sentimental, pompous or pretentious, sanctimonious would best describe it. Certainly, neither as music nor as an expression of religious exaltation can it be compared with our negro "spirituals," for the latter came from the hearts of a people in bondage, who, with the simple faith of a child, looked to God for their deliverance. It is this depth of feeling that is so lacking in our church music. One can forgive bad music if it is sincere; but music that is purely cerebral and hopelessly mediocre to boot is sacrilegious by reason of its very existence.

Having now damned this music as much as I dare, I shall proceed to mention a few sacred songs, both new and old, which will doubtless be able to survive either my praise or blame. To those church singers who are still new in the profession, I should like to say that Chadwick's "Ballad of Trees and The Master" is still one of the best solos for medium and low voice that has come out in the last decade. Another really excellent song, and more recent, is Pietro Floridia's "Entreat Me Not to Leave Thee." It is especially effective for high voice. John Hyatt Brewer's "O Lord, Our God," has dignity and strength, and is vocal besides. Some splendid songs for Easter are Charles Fonteyn Manney's "Thy Redeemer Liveth," with violin or cello obbligato; Alfred Wooler's "Rise, Glorious Conqueror," and William Arms Fisher's "Be Comforted, Ye That Mourn." The first two are long, and are better for high voice, the last one better for medium or low. All three need breadth of style. Two pretty duets for tenor and soprano are Alfred Wooler's "God Is Love" and William R. Spence's "The King of Love My Shepherd Is." Carl Busch's setting of Tennyson's "Crossing the Bar" is short, simple and vocal; so also is Oley Speaks' "Let Not Your Heart Be Troubled," which is fresh from the press.

HENRIETTA STRAUS.

#### Success and the Artist

Heinrich Heine, who hated Meyerbeer, once wittily characterized him as one "who is universally known by his reputation, and who has been celebrated by the cleverest journalists." Thus did Heine make Meyerbeer anticipate the business methods of the modern musical world by nearly a hundred years. This seems to imply uncommon managerial gifts in Meyerbeer, especially as he did not have the advantage of a press agent, or other present day opportunities for self advertisement. But then, as Walter Pater says, "Genius is always above its age."

Perhaps, in a way, the joke is on Heine, because what he derided in sarcasm has today become the standard by which we measure success; or perhaps, after all, the joke is really on us. We try to gauge the artistic worth of a man by his fame and by his earning capacity, and so are constantly being hoodwinked, robbed and bored by those who are "universally known by their reputations." We make the musician put commercial success before his art, and then wonder why there are so few artists.

It is the Age of Gold in music. Public approval bestows the touch of Midas upon its favorites. Clef signs become dollar marks, and black notes turn to green. Only poets and pessimists believe that genius thrives on poverty. Goethe advocated a diet of bread and tears; but then the plums between Jena and Weimar were not so good as those to be found today on the highways to fame. The road may not always lead to Parnassus, but the "pickings" are good. And Goethe might have made a fortune in royalties had he lived now. It is true that the world might have lost a great poet; but it would have gained an excellent librettist. That is the danger of substituting bread and jam for bread and tears. After all, only those who first proved their rights to dwell on Olympus were fed on nectar and ambrosia. With us, every executant is an artist.

Our vocabulary is limited. As Arthur Symons says, "We have but one word of praise, and we use that one word lavishly." Another poet has said, "Success is in the silences, though Fame is in the song."

HENRIETTA STRAUS.

#### Knights of Columbus Liked Amparito Farrar

An added tribute was sent to Amparito Farrar after her successful concert in Utica, N. Y., on January 21, in the form of a letter from M. F. Simmons, the grand knight of Utica Council No. 189 of the Knights of Columbus, which was as follows:

Dear Miss Farrar:

I am enclosing clippings of notices of your concerts here and in Rome, and I am sure they will make you feel that your work was appreciated. More than half of the audience remained after the program last evening, and many of them spoke to me about your work. They were delighted, not only with your singing, but with your manner and personality. You made a real impression, and this opinion was enthusiastically shared by good musicians in the audience. I felt more than pleased with the success of the concert, and it gives me pleasure to say a good word of commendation and of thanks. We count ourselves fortunate in having had such a wonderful program.

I hope your work in other cities will leave as good an impression as you did in Utica and Rome, and that you will have the best of success now and always.

Sincerely,

(Signed) M. F. SIMMONS.

#### Musical Features at the Rivoli and Rialto

The overture at the Rivoli this week includes Liszt's "Tasso" for orchestra, with Erno Rapee and Joseph Klein conducting. Mme. Pascova, contralto, sings the "Pleurez mes Yeux" aria, from "Le Cid." The pantomime number is entitled "Torch Dance," the ballet from "Herodiade," staged by Adolf Bolm with a cast of three, May Kitchen, Vanda Talanova and Margaret Leeras. This will have a special setting by John Wenger. The program closes with an organ solo, scherzo in C major, by Emile Ivry, played by Firmin Swinnen.

The musical program at the Rialto opens with the "Mignon" overture, Hugo Riesenfeld and Nat W. Finston conducting. Sascha Fidelman, concertmaster of the Rialto orchestra, plays as a violin solo the Wieniawski "Romance." Martin Brefel and Edoardo Alabano sing the duet from Bizet's "The Pearl Fishers." Arthur Depew plays Carroll Martin's "The Melody of Peace" as the organ solo closing the performance.

#### George Hamlin Always Busy

When George Hamlin, the eminent tenor, is not occupied with his large class of pupils, he is singing for wounded soldiers. Mr. Hamlin recently sang for some of the returned men at the Pershing Club, at Greenhut's and at the Lambs' Club. He finds these cheerful wounded boys most appreciative, eager for music and always very enthusiastic.

The popular tenor plans to return to his summer home at Lake Placid some time in May. By June 1 he will reopen his Summer School for Singers, which proved such a great success last year. Mr. Hamlin expects to pass a very busy summer season, for his class promises to be even larger and more interesting than last year.

#### Two More Dates for Ellerman

Recent bookings of Amy Ellerman included an appearance in New York on February 21 and one in Orange, N. J., on February 22. The soprano will be heard in Youngstown, Ohio, on March 30.

#### Princess Lwoff's Reception for Mme. Miura

The Princess Lwoff gave a reception last Sunday evening in her home, No. 109 East Thirty-ninth street, in honor of Mme. Tamaki Miura. Several hundred well known New Yorkers and visiting artists crowded the Princess' rooms, and Mme. Miura, after general and insistent demand, sang several numbers to the unstinted delight of those gathered to do her honor. She charmed everyone also by her sweet and gracious personality.

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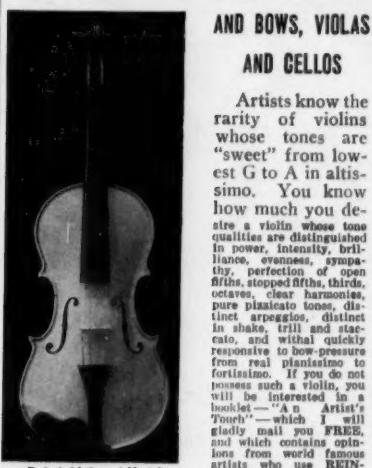
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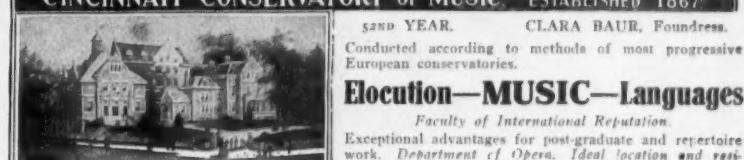
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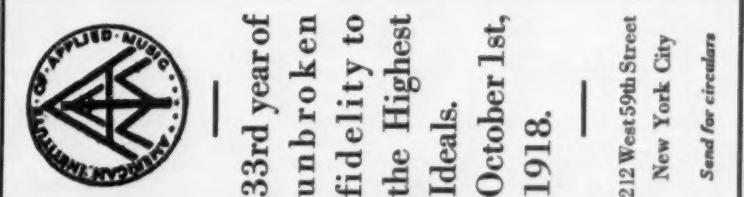
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